DOCUMENT RESUME

ED 319 063 CS 212 353

TITLE	Lesson Plans for Teaching Young Adult Literature.
INSTITUTION	North Carolina State Dept. of Public Instruction, Raleigh.
PUB DATE	88
NOTE	108p.
PUB TYPE	Guides - Classroom Use - Guides (For Teachers) (052) -- Collected Works - General (020)
EDRS PRICE	MF01/PC05 Plus Postage.
DESCRIPTORS	*Adolescent Literature; Class Activities; *Integrated Activities; *Learning Activities; *Lesson Plans; *Novels; Secondary Education; *Teacher Developed Materials
IDENTIFIERS	North Carolina

ABSTRACT

Intended for teachers, this book is a collection of lesson plans created by 28 teachers in North Carolina to provide opportunities that support integrated learning. Using recommended young adult literature, the book presents activities which promote the integration of listening, speaking, reading, writing, and viewing. The book provides two or three lesson plans for each of the following young adult novels: "Home Before Dark" (Sue Ellen Bridgers); "Words by Heart" (Ouida Sebestyen); "The Cry of the Seals" (Larry Weinberg); "One Fat Summer" (Robert Lipsyte); "The Late Great Me" (Sandra Scoppetone); "Gentlehands" (M. E. Kerr); "Summer of My German Soldier" (Bette Green); "Very Far Away From Anywhere Else" (Ursula K. LeGuin); "The Friends" (Rosa Guy); and "The Pigman" (Paul Zindel). One lesson plan is included for each of the following novels: "Winning" (Robin Brancato); "Where the Red Fern Grows" (Wilson Rawls); "All Together Now" (Sue Ellen Bridgers); and "Anne of Green Gables" (L. M. Montgomery). (MG)

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Lesson Plans for Teaching Young Adult Literature

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Foreword

Once again, a group of twenty eight colleagues from the talented pool of North Carolina's teachers have come together to share with us all some "recipes" for successful instructional practices. This group, under the leadership of Larry Tucker, Region 3 Coordinator, has given to us time, talent, and a product of both.

You are aware of our thrust, to provide opportunities that support integrated learning. Our colleagues have taken some of the most popular literature and designed activities which promote this type of learning. Listening, speaking, reading, writing, and viewing, the communication skills, come alive through this document.

The Division of Communication Skills appreciates this lagniappe which has benefit for teachers and students of North Carolina. Such a quality product generally comes with a full purchase. Our's come from willing hearts, within competent teachers.

We thank you teachers of Region 3 for being who you are, doing what you do, and doing it so well.

Charles H. Rivers, Director
Division of Communication Skills

INTRODUCTION

With the advent of the North Carolina Standard Course of Study and the accompanying Teacher Handbook, young adult literature became a specific part of the curriculum at grades 9-12. In the near future the requirement will shift to include grades 6-8.

To prepare for this requirement, thirty-one Region 3 teachers, representing grades 6-12, wrote three lesson plans each for one novel from a series of young adult novels. These novels are recommended by Dr. Theodore Hipple, Executive Secretary of the Assembly on Literature for Adolescents, a section of the National Council of Teachers of English, for whole-class instruction.

According to Dr. Dwight Burton of Florida State University, young adult literature develops a permanent joy and excitement for reading imaginative literature by building on natural choices of adolescents in reading. It also provides insight into personal problems and contemplates adulthood; it ponders values by presenting adolescents in value-choosing situations; and it prepares for the reading of more demanding, more mature works.

One caution should be observed. The realism of situations and language may offend some people. Young adult literature is often written in natural, conversational language about controversial subjects because it is influenced by current trends and interests. Teachers should be aware of these peculiarities and act accordingly.

A publication is good because of the people who make it magically appear. My special thanks go to the lesson plan writers who volunteered for the task and who did such a splendid job; to Frances Bradburn, Media Coordinator at the Central Regional Education Center and workshop companion, who prepared the annotated bibliography spread throughout the publication; to Eleanor Dixon and Shelia Hartsfield who shepherded the publication through the typing and re-typing; to Cris Crissman my co-worker, whose inspiration brought the cover into existence; and finally, to the others who freely gave their advice and help on numerous occasions.

Larry Tucker
Coordinator, Communication Skills
Central Regional Education Center
Raleigh, N. C.

Home Before Dark by Sue Ellen Bridgers

Debbie M. Daniels
Vinson-Bynum School
Wilson, N. C.

FOCUS: (Before reading Home Before Dark)
Brainstorm with the class the idea of "home."

1. First, play a recording of mood music (nostalgic) and for about 5-10 minutes let students listen and write on a sheet of paper all the words that come to mind when they think of "home."
2. Share thoughts as a group. Encourage students to share only those thoughts they feel comfortable sharing. Make a list on the board.
3. Display several pictures, posters, or drawings of houses. Be sure to include a range of styles and designs.

OBJECTIVES:

1. To introduce Home Before Dark.
2. To practice writing descriptive paragraphs.

GUIDED PRACTICE:

1. Divide the class into groups of 5-6 students and ask the groups to view the pictures and discuss the following questions.
   a. Which house looks most inviting?
   b. Which house looks least inviting?
   c. Do any of the houses evoke any emotions, such as sadness, happiness, anger, pity, etc.?
   d. Would you change anything about any of the houses? What? Why?

   (Remind students to give reasons for their answers.)
2. Call an end to the discussion time. Have each student think about his/her individual list, the class list on the board, and the group discussion.

INDEPENDENT PRACTICE: For homework have each student write a descriptive paragraph about his/her home.

CLOSURE: Read to the class the descriptive paragraphs on page 13 of Home Before Dark. Encourage the students to make their paragraphs detailed and "visual."

TIME FRAME: About three-fourths way through the novel

FOCUS/REVIEW: Show the filmstrip, "Reading the Newspaper," from the series "The Newspaper in America." This filmstrip focuses on the parts of the paper.

OBJECTIVES:
1. To review the parts of a newspaper.
2. To identify types of news articles.
3. To provide practice in writing news articles.

GUIDED PRACTICE:
1. Obtain enough copies of your local paper for each student to have one. Distribute the papers and have students cut out an example of each of the following articles:
   a. an obituary
   b. a wedding
   c. a classified ad (for rental property)
   d. a feature story
2. Have students make a class poster of each type of article. You will have 4 posters. Place the posters on a bulletin board display.

INDEPENDENT PRACTICE:
1. Ask the class to recall events that happened in Home Before Dark that could be considered news worthy. Write the suggestions on the board as students think of them.
2. Ask each student to choose a type of article and write it for a class paper.

CLOSURE: Call attention to the articles on the Display Board. Encourage students to find other articles like the one they have chosen to write. (They may look through the paper again or come up to the bulletin board.) They should try to include all the essential parts of each type of article.

EXTENSION: Have students choose a name for the paper. Publish the paper. (The Newsroom is an excellent computer program designed especially for the classroom.)

RESOURCES:
1. **The Newspaper in America**
   SVE-Society for Visual Education, Inc.
   1345 Diversey Parkway
   Chicago, Ill. 60614

2. **The Newsroom**
   Springboard Software, Inc.
   7807 Creekridge Circle
   Minneapolis, Minn. 555435
   616-944-3912

TIME FRAME: At the conclusion of the novel

FOCUS/REVIEW: Review the characteristics of a critical thinker with the class.

Critical thinking is a term which includes many kinds all at once. When we say that people are thinking critically, we do not mean that they are finding fault with something or that they are looking for a fight. We do mean all of the following:

1. They are open-minded about new ideas.
2. They do not argue about something when they know nothing about it.
3. They know when they need more information about something.
4. They know the difference between a conclusion which might be true and one which must be true.
5. They know that people have different ideas about the meaning of words.
6. They try to avoid common mistakes in their own reasoning.
7. They question everything which doesn't make sense to them.
8. They try to separate emotional thinking from logical thinking.
9. They try to build up their vocabulary so that they can understand what other people are saying and so that they can make their own ideas clear to other people.

Critical Thinking by Anita Harnadek
Midwest Publications, Inc.
Pacific Grove, CA 93950

OBJECTIVES:
1. To learn to look at two sides of an issue.
2. To learn to give supporting points for both sides of an issue.

TEACHER INPUT:
1. Write the following statement on the board: James Earl Willis should never have left Florida to return home.
2. Encourage students to decide whether they agree or disagree. Before they give their decisions, brainstorm the reasons for and against returning home. Make 2 columns on the board:

REASONS TO RETURN (Sample Responses)
-provide children with a permanent home
-find a job with security
-health reasons
-emotional needs

REASONS NOT TO RETURN (Sample Responses)
-Mae does not want to go
-James' family may not welcome him
-Mae would still be alive
-Toby would not have gotten hurt

3. After students have exhausted their reasons for and against, have each student agree to disagree by taking a class vote.

CLOSURE: Review the primary concerns of keeping an open mind before choosing sides on an issue; point out that people should always look for arguments on both sides. (Anticipate the oppositions' reasoning--this will make you examine your reasons more closely.)

INDEPENDENT PRACTICE:
1. Present the following statements to the class:
   a. Stella should never have dated Rodney.
   b. Stella should not move into Maggie's house.
   c. James Earl Willis should not have allowed Stella to remain in the tenant house alone.
2. Ask the students to choose one of the statements. Direct them to make two lists just as in the class demonstration: Reasons For, Reasons Against.
3. After students have made their lists, they should choose to agree to disagree and write a persuasive paragraph supporting their decision.

MORE YOUNG ADULT NOVELS

Arrick, Fran. GOD'S RADAR. Bradbury, 1983. $10.95 (pb. Dell. $2.95). The move from Syracuse to a small southern town is eased for Roxie by the close-knit fellowship of the Stafford Hill Baptist Church until its fundamental beliefs begin to encroach upon freedoms which she sees as rightfully hers.

Angell, Judie. ONE-WAY ANSONIA. Bradbury, 1985. $11.95. Industrial New York City is the setting for this character study of an indomitable young woman, Rose Olshansky, who emigrated from Russia with her family at the turn of the century.

Avi. THE FIGHTING GROUND. Lippincott, 1984. $11.89. In the short span of 24 hours, 13-year old Jonathan learns the true ambivalence all soldiers feel when they encounter the humaneness of the enemy and the inhumanity of their own people.

Home Before Dark by Sue Ellen Bridgers

Catherine Draper
Roanoke Rapids High School
Roanoke Rapids, N. C.

LESSON I: Pre-writing activities

FOCUS: The next three days will be spent in analyzing and discussing the element of character in the novel already read.

OBJECTIVE: To provide the groundwork for an understanding of the use of character as an element of fiction and this work in particular.

TEACHER INPUT: Introduce the concept of character.
A. What is character?
B. Who or what can be considered a character?
C. What is a major character?
D. What is a minor character?
E. By what means are characters and their relationships and/or "places" in the work revealed or developed?
    1. action
    2. words
    3. other characters' actions and words
    4. narrator description

GUIDED PRACTICE:
A. Who is the major character?
B. Are there other important characters?
C. Who are they?
D. Why are they important? How do they contribute to the development of the story and of the main character?
E. Give support for each idea by referring to specific incidents and passages in the work.

INDEPENDENT PRACTICE: Each student is to complete the attached chart following these instructions:
A. Choose any 3 characters from the book.
B. For each character do the following:
    1. identify character as to major or minor
    2. identify the role of each character in the story (i.e., Mae is Stella's mother)
    3. list a minimum of three distinguishing features that give insight into the character (i.e., lonely afraid of her husband's past, weak)
    4. for each feature give an example, action, or statement to support such a judgment.

CLOSURE:
A. Review the concept of character.
B. Assign chart completion for the next class

SAMPLE CHART

CHARACTER	ROLE IN THE STORY	DISTINGUISHING FEATURE	SUPPORTING DETAIL
1.	1.	1. 2. 3.	1. 2. 3.
2.		1. 2. 3.	1. 2. 3.

LESSON TWO: FIRST STAGE DRAFTING

FOCUS: Review methods by which characters are revealed.
A. words
B. actions
C. other characters
D. narrator

OBJECTIVE: To determine the distinguishing features of the characters and relate them to real life so as to be able to write about them.

GUIDED PRACTICE: Within groups of 3-4 ask the students to compare the information on their charts. Since all students may have different characters on their charts, this will provide opportunity for a wide variety of reactions and explorations.

After small group work, the full group will discuss the following:
A. Of all characters discussed, who is to be most admired? Why?
B. Of all characters, who is to be least admired? Why?
C. Of all the characters, who is most realistic? Explain.
D. Most unrealistic? Explain.
E. Of all characters discussed, with whom do you best relate? Why? What characteristics can you identify with?

CLOSURE: Summarize ideas revealed.
Assign: Choose one character from the novel you wish to discuss in a written composition. Write a thesis statement which reveals the point you wish to make about the character.

Possibilities:
1. realistic
2. unrealistic
3. manipulative
4. self-centered
5. self-destructive
6. dreamer unable to cope with reality

LESSON THREE: FULL STAGE DRAFTING

FOCUS: Review concept of character. Review the parts of a composition and the requirements of each.

OBJECTIVE: To develop a draft of a thesis and a multi-paragraph composition based upon one of the characters in Home Before Dark.

TEACHER INPUT: Give specific guidelines for the organizational pattern expected in the theme. (Individual teacher discretion must be used at this point, dependent upon the writing skills of the individual class.)

INDEPENDENT PRACTICE: Suggested approaches for a draft of the composition: Identify the controlling feature of a given character; discuss evidence of the existence of this feature; discuss reasons for the existence of the feature as revealed in the work; conclude with individual student reaction to such a role.

CLOSURE: Emphasize the organizational structure of the paper and encourage editing and revision indicating that further time (possibly days 4 and 5) will be given for peer editing and final drafting.

(I teach high school seniors who are geared to more analytical writing at an advanced level. This approach might need to be modified for lower level students who would be reading Home Before Dark. I do think such writing opportunities would be beneficial for all levels, however.)

Home Before Dark by Sue Ellen Bridges

Ferne F. Dixon
Durham County Schools
Durham, N. C.

FOCUS/REVIEW: (After completing Home Before Dark)
A. Supply information about the life of migrant workers.
B. This novel is important to show how a person without any roots feels once she has established some.

OBJECTIVES: Keeping in mind that the goal of this lesson is to concentrate on values, the objectives are
A. To give a view of rural life.
B. To explore a person's feelings of home.

TEACHER INPUT AND GUIDED PRACTICE:
A. Show a film illustrating the hard life of the migrant worker. (Suggested film -- "Harvest of Shame" -- a CBS documentary)
B. After a short discussion of the film, ask students to make direct comments on instances where Stella, the main character, proves that she is glad to finally know her roots.
C. Comment on the discussion and give students specific pages to read in order to prove their points.

INDEPENDENT PRACTICE:
A. Give pages from the novel to re-read in order to discover Stella's feelings of finally having her own home (pp. 13, 14, and 15) and her refusal to leave this home (pp. 122, 123, 126, and 127).
B. After students have read these passages, ask them to write a short composition titled "Stella's Home." This can be a first draft paper to be revised and edited at home.

CLOSURE: Close the lesson by reviewing the lesson and by announcing that volunteers will be asked to share their compositions the next day. Tie in Dorothy's experiences in The Wizard of Oz with some of Stella's experiences about going home.

FOCUS/REVIEW: (After completing the novel)
A. Make students aware that teenagers are constantly finding ways to relate to strangers as well as family members.
B. Analyze a teenager's life from a previously read novel, a film seen recently, or a TV program recently viewed.

OBJECTIVES: This lesson focuses on one character's personality. With this in mind the objectives of this lesson are
A. To make students aware that relationships are constantly changing and that they get more complex in adolescence.
B. To help students realize that close relationships eventually change, also.

TEACHER INPUT AND GUIDED PRACTICE:

A. Give a brief analysis of how a baby's relationship with his/her closest family changes as the baby grows up. (Ex., baby--- mother/father/siblings---- friends of the same sex---- friends of the opposite sex)
B. Ask for a few personal examples of changing relationships.
C. Discuss with the class the following relationships Stella encountered and how they influenced her personality.
    1. Stella and her parents
    2. Stella and Toby
    3. Stella and Rodney
    4. Stella and Anne Willis
    5. Stella and Maggie Grover

INDEPENDENT PRACTICE:

A. Assign pairs of students to act out the roles of the characters discussed in class.
B. Ask the students to write one paragraph describing either Stella, Toby, or Rodney.

CLOSURE:

A. If time permits, let students read their paragraphs to the class.
B. Review how Stella grew from the young inexperienced girl that she was at the beginning of the novel to the young lady with definite feelings of maturity at the end of the novel.

FOCUS/REVIEW: (After completing the novel)

A. Open the lesson by telling the students of some recent, well-known event that has presented a problem to someone. (Ex., The Iranian affair)
B. Let students know the importance of solving a problem as quickly as possible.
C. Give a brief explanation of why it is important for family members to help each other.

OBJECTIVES: In order to show how problems can be solved and how important it is for family members to help each other, the goals for this lesson are

A. To show how a family supports each other.
B. To show how one man solved his family's problems.

TEACHER INPUT:

A. Select particular passages from Home Before Dark and read them aloud to the class. Some examples of these passages are found on pp. 70, 71, and 72 (family unity); pp. 120, 121 (problem solving).
B. After reading the passages, ask the students how they would attack the situations she has presented or if they feel that family ties are important.

INDEPENDENT PRACTICE:

A. Students write a paragraph about the Willis brothers.
B. Students name a problem of their own and write out the solution they feel appropriate.

CLOSURE:

A. Review the concepts discussed in the lesson.
B. Assign the reading of another novel with some of the same ideas and concepts. (Ex., Iggie's House by Judy Blume)

MORE YOUNG ADULT NOVELS

Ballard, J. G. EMPIRE OF THE SUN. Simon & Schuster. 1985. $16.95. (pb. Pocket/Washington Square Press. $4.50). When the Japanese attack Shanghai, 11-year old Jim, separated from his family, survives three years of internment in a prison camp.

Bond, Nancy. A PLACE TO COME BACK TO. Atheneum, 1984. $12.95. Concord, Massachusetts, and 15-year old Charlotte are the "place" Oliver feels he needs as he starts another life-again.

Bridgers, Sue Ellen. SARA WILL. Harper, 1985. $14.95. Sara's hermit-like existence is forever changed with the arrival of her brother-in-law Fate Jessup, his unwed teenage niece, Eva, and her baby.

Brin, David. THE POSTMAN. Bantam, 1985. $15.95. In a post-nuclear-destroyed America, Gordon Krantz, wearing a discarded postman's uniform, travels among communities in the western U. S. attempting to unite survivors.

Brooks, Bruce. THE MOVES MAKE THE MAN. Harper, 1985. $13.50. Jerome, a young black, shares his basketball prowess with Bix, a white baseball player, in this 1985 Newbery Honor Book.

Butler, Beverly. MY SISTER'S KEEPER. Dodd, 1980. $7.95. (pb. Dodd. $3.95). Mary James learns the true person her sister married as the small Wisconsin town fights a huge forest fire in the mid 1800's.

Words by Heart by Ouida Sebestyen

Robert Taylor
Bunn High School
Bunn, N. C.

OBJECTIVE: To discuss the novel from the following facets of life: farm life during the 1910's, the socio-economic conditions, the educational system, and the relationship between Blacks and whites.

FOCUS AND TEACHER INPUT: (after completion of Words by Heart) What changes have taken place in our country over the past 70 years? What changes have taken place in the areas of agriculture, education, economics, and race relations? Has The United States made considerable progress in these areas? Have we reached a pinnacle or do we still have a long way to go? How much growth has been made in these areas over the past 70 years? Let us consider these questions and their possible answers as we examine the novel.

GUIDED PRACTICE: The following questions/statements are to be discussed by the class:

A. Contrast the methods of farming used in the novel set in 1910 to the methods used in our society today.
B. Compare and/or contrast the socio-economic conditions of the whites and Blacks then and the conditions that exist today.
C. Discuss how the educational opportunities of the Blacks and the whites in the novel have improved and changed during the past 70 years.
D. Compare and/or contrast the relationship between the Blacks and the whites to what conditions are today.
E. The Haneys were sharecroppers. The Sills were renters. Which family had the better livelihood? Which seemed to be happier? Explain your answer.
F. Compare and/or contrast family life in the 1910's to family life today. Discuss the role of the father, the mother, and the children.
G. Discuss the preparation of the dead and the burial methods used in the novel in comparison to the preparation of the dead in contemporary society. Also, ask your grandparents or any other older person about the preparation of the dead when they were children.
H. If, through the process of incantation, the characters in the novel could come back to life today, what drastic changes do you think they would notice? Also, which family would be more awe-struck?
I. Do the Haneys and the Chisms still exist today? Explain or elaborate.

INDEPENDENT PRACTICE: If you could have your choice of the time in history in which you could live, which would you choose -- 1910, 1920, 1930, 1940, 1950, 1960, 1970, 1980? Write a paragraph or two explaining your choice.

CLOSURE: We have been studying the novel Words by Heart by Ouida Sebestyen. It is hoped that from this study we have gained a better understanding of our past and a greater appreciation for the strides and progress that have been made in the areas of agriculture, economics, education, and race relations.

OBJECTIVE: To learn what happens to a Black family that moves from an all Black neighborhood in the South to an all white neighborhood in the West.

FOCUS/TEACHER INPUT: (after completion of the novel)
Have any of you ever been to a place where you did not know a soul? Articulate how you felt and what apprehensions you had. Also, relate or explain how you think you may have felt if the persons had been mean or hostile to you.

To those of you who have never had the experience above, imagine how it would feel if you encountered the situation.

The hope of the family was to escape hatred, racism, and prejudice by moving West. However, to the consternation of the family, the problems they sought to rectify by moving to a new locality faced them in their new home.

GUIDED PRACTICE: Students are to answer the following questions based on the novel:

A. How can one ascertain that the same old prejudices and racism which the Ben Sills' tried to escape by moving to the West are alive and well?
B. Was the purchase of the bow tie as first prize racially motivated? Explain.
C. Should Lena have accepted the tie in good faith? What do you think you would have done?
D. Describe Lena, her father, her mother, Mrs. Chism, Tater, and Mr. Haney.
E. What is ironic about Mrs. Chism's compassion on page 42 when she stated that she was too tender-hearted to see anything suffer?
F. During the discussion of white superiority, what facts do the students and the teacher overlook?
G. Why did Mr. Haney have such an aversion for Mr. Sills? Cite some etiological factors that may have added to this aversion.
H. What premonition did Lena have in reference to her father's death? Was her deed courageous?
I. Did Tater's hatred or revenge kill Mr. Sills?
J. Even though Lena knew the Scriptures by heart and had been taught religion, what proved to be the most difficult decision of her life in reference to Tater? Do you think that you would have had the same compassion Lena had for Tater?

INDEPENDENT PRACTICE: Today, there are many students and young people who are faced with myriad conflicts and problems in life. How do you think that reading this novel can help in seeking solutions to some of these problems? Write your response in your journal.

CLOSURE: Class, we have tried to look at, analyze, and discuss some of the problems that are in Words by Heart. It is hoped that from our study, we have gained some insight in human understanding.

Would you recommend this novel to your friend? Why or why not?

FOCUS/REVIEW: (after completion of the novel)
For the past three days, we have been analyzing Words by Heart against the social background of the 1910's. Today, we shall watch a filmstrip on the Great Depression and discuss it in reference to the novel. (Any filmstrip or videotape about the Depression will do.)

OBJECTIVE: To determine what progress has been made in total living styles since 1910.

TEACHER INPUT: Have you ever heard your parents or grandparents talk about "the good ole days?" Today, I would like for you to see the other side of those days so often spoken of by many old people.

GUIDED PRACTICE: As you watch the filmstrip, jot down what conditions were like. After seeing the filmstrip, you should be able to answer the following:

A. What problems did the Blacks and the whites have?
B. Which group do you think fared better? Explain.
C. What did you see in the filmstrip that was germane to events in Words by Heart?
D. Draw a favorite/meaningful quotation from the novel, explaining it in the context of the story. What particular elements of the plot, character, or style are exemplified in your quotation? Write a little story of a time in your life that is related to the quotation.
E. Compare the settings or events in both the filmstrip and the novel to your present environment. Which period do you think you would have chosen to live in? Why?

INDEPENDENT STUDY: Interview someone who lived through the Great Depression. Articulate how the information from the interview compares with events in the novel.

Write one page stating the reason that you are glad that you did not live back in the "good ole days."

CLOSURE: A novel, though filled with verisimilitude, can teach us a lot about social conditions. It is hoped that you have gained some valuable knowledge as well as a greater appreciation for your present environment by your exploration of the past.

Words By Heart by Ouida Sebestyen

Elease Frederick
Enfield Middle School
Enfield, N. C.

REVIEW: (after completion of Words By Heart)
Who is the author?

Summarizing statement by teacher:
This is the story of Lena and her father, a story of faith and violence, of anguish and hope, of reaching out, of discovering the strength within oneself. Set in the cotton country of the West at the turn of the century, Words By Heart is a touching and poignant portrait of a young black girl who can recite Scripture by heart. Hoping to make her adored papa proud of her and to make her white schoolmates notice her "Magic Mind," not her black skin, Lena vows to win a Bible-quoting contest. But winning brings Lena not honor, but violence and death for the one she loves most dearly. She, who has believed in vengeance, must now learn how to forgive.

OBJECTIVE: To interpret and understand figurative language (similes, metaphors, personifications and hyperboles).

TEACHER INPUT: A figure of speech is an expression in which the words are used in a nonliteral sense to present a figure, picture, or image. The basic figures of speech are (a) simile, (b) metaphor, (c) personification, and (d) hyperbole. Define each.

GUIDED PRACTICE: Write the following activity on the chalkboard. The practice activity should be completed orally and discussed in detail.

____Thoughts swirled through my mind like mist through the storm.
____The tree's branches shrieked and waved through the storm.
____Outer space is a vast, little known sea.
____The subway is a burrowing mole, searching for who knows what.
____The fire burned as brightly as the sun.
____Her hands were icicles.
____The dusky night rides down the sky.

INDEPENDENT PRACTICE: Using the novel, the students will find examples of metaphors (M), similes (S), hyperbole (H), and personification (P). Students will complete the following pattern:

SENTENCE	FIGURE OF SPEECH	PAGE NO.
1. He stood under the wagon like a spare horse, wagging hopefully.	S	1

2.	The little kids came next, with "Judge not, that ye be not judged," said the other easy ones, and Elsie said the first verse of the Twenty-third Psalm with a soft smile like a lamb.	S	4
3.	They creaked along again for a long time, silent, and the moon rode along as unblinking as Lena.	P	14
4.	Brother and Lulu had nearly loved each other to death.	H	22
5.	The house shrank against the sky, raw, unprotected, gnawed by the wind.	P	23
6.	In the next column, a fat black advertisement proclaimed that Dr. Hystletter's Trusses were the Medical Triumph of the Age.	M H	21 40
7.			
8.		S	53
9.		P	73
10.	The keys of the big carved piano must be flashing like a row of teeth with happiness.		64
11.	The giggles were growing.		97
12.		P	101
13.			
14.		P	109
15.		H	124
16.		P	127
17.			
18.			
19.			
20.			

CLOSURE: A figure of speech is an expression in which the words are used in a nonliteral sense to present a figure, picture, or an image. Ask students to name the four figures of speech discussed today. Solicit from the students an example of each figure of speech discussed.

Homework Activity: Make a list of the similes, metaphors, hyperboles, or personifications that you or your family use at home today/tonight. If you don't use any at all, make a list of 3 of each type.

FOCUS/REVIEW: (after completion of the novel)
What is the name of the novel we are discussing?

Who is the author?

Summarizing statements by teacher: Today we are going to identify plot, setting, and characterization as elements in various types of literature which aid in comprehension.

OBJECTIVES:
1. To determine the plot of a selection.
2. To determine the setting of a selection.
3. To identify main characters.

TEACHER INPUT: The setting is made up of the details that tell where and when the details of the story happen. The setting helps create the mood of a story. Characters are the people in the story.

Setting and characters are two elements in every story. Plot is a third element. The plot tells the actions of the story characters in a series of events. The plot has a beginning, a middle, and a end.

Beginning:	The setting is described. Characters are introduced.
Middle:	Main characters' actions in trying to solve the problem are described. A turning point is reached-the main characters are successful or unsuccessful in solving the problem.
End:	The end very briefly tells what happens to the characters after the turning point.

GUIDED PRACTICE: Write on the chalkboard/transparency the following information for writing a sample plot for an imaginary selection.

Characters: Paula Watson, a fourteen year old computer genius; Ron

Snead, Paula's friend and the driver of the Starmobile. Igor, robot leader of the band of intergalactic robot criminals.

Setting: Future time, the year 4010 outer space, near the Galaxy of Ogre, five billion miles from the Milky Way Galaxy and the planet Earth.

Problems:

1. Paula and Ron are captives of Igor. What happens?
2. Paula and Ron, while on a sight seeing trip in outer space, hear Igor radioing to attack planets in the Milky Way Galaxy. What do they do?

With the students, decide which problem to pursue. Next, complete an outline on the board using specific as well as imaginary information.

I. Beginning of the story
   A. Who are the main characters?
      1.
      2.
      3.

   B. When and where is the story set?
      1.
      2.

   C. What is the main problem in the story?
      (Choose one from the 3 listed)

II. Middle of the story
   A. What events keep the story going?
      1.
      2.
      3.

   B. What is the turning point?

III. End of the story
   What happens to each character after the problem has been solved?
   A.
   B.
   C.

INDEPENDENT PRACTICE: Students will write a plot plan for Words By Heart. Students will begin by listing the main characters (include a brief description), the setting (where and when), and three problems from the story. They will then choose one of the problems and complete the outline.

I. Beginning of the story
   A. Who are the main characters?

1.
2.
3.

B. When and where is the story set?
1.
2.

C. What is the main problem in the story?

II. Middle of the story
A. What events keep the story going?
1.
2.
3.

III. End of the story
What happens to each character after the problem has been solved?
1.
2.
3.

CLOSURE: A plot tells the actions of the characters in a series of events. The plot has a beginning, a middle, and an end. Solicit summarizing statements from the students concerning the main problem, the turning point, and what happens to the main characters after the turning point.

WRITING EXERCISE: If you have the choice to write a different ending for the story, how would you end the story? Begin with the turning point in the story and continue with what you would have happen to each character.

FOCUS/REVIEW AND TEACHER INPUT: (after completion of the novel)

What is the name of the novel we are discussing? Who is the author? Today we will identify characterization as an aid in comprehension. The people in a story are called characters. Writers reveal what a story character is like in different ways: They describe how the character looks and acts. They tell what the character says and thinks. Writers also tell what others say and think about the character.

OBJECTIVE: To describe character traits.

GUIDED PRACTICE: List on the chalkboard as many characters as the students can identify within 3 minutes. Ask individual students to go to the board and put a check beside the main characters in the story. Ask students to silently select their favorite character. Then have them come to the front of the room and role play their particular character. The student who role plays a character will

also supply the class with a description of the character and also tell why he/she chose this particular character.

INDEPENDENT PRACTICE: Writing Activity: Summary of a story character.
Choose one of the following characters: Lena Sills, Ben Sills, or Claudia Sills and describe that character in every aspect (looks, actions, behaviors, and other's opinions). Find specific examples in the novel to support your description. Note specific page numbers and excerpts on a separate sheet. On a separate sheet of paper, draw your character as you visualize him/her at some point in the story. Add color and a background if you desire.

CLOSURE: The people in a story are called characters. Writers reveal characters in different ways: they describe how the character looks and acts; they tell what the character says and thinks; they also tell what others say and think about the character. Who is the main character in Words By Heart?
Homework Assignment: Choose magazine pictures showing facial characteristics of any three story characters from Words By Heart.

The Cry of the Seals by Larry Weinberg

Mary M. Jordan
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Warrenton, N. C.

OBJECTIVES: (After reading The Cry of the Seals)
1. To gain a better understanding of how a plot is developed.
2. To identify theme.
3. To identify conflict.

TEACHER INPUT:
1. Review the terms "plot," "conflict," and "theme," using A Handbook to Literature by Holman or the literary glossary found in the students' literature textbook.
2. Review several ways that authors develop plot, such as flashback, frame, sub-plot, etc.
3. Review the major conflicts found in a literary work: man vs. man, man vs. self, and man vs. nature.

GUIDED PRACTICE:
1. Help the students list the major plot steps of the The Cry of the Seals. Show students how the two stories, one about Cory and the other about Sean, seem to develop apart from each other, but are skillfully brought together as the novel develops.
2. Give examples of several conflicts found in the novel:

   between Sean and Cory
   between Sean and Boark
   between Cory and the sealers
   between Sean and Cory and the ice.

   Call upon students to list other examples from the novel.
3. Show the class the following passages from the novel:

   "I just don't want to start college until I've done something that--feels real to me, something I believe in." p. 4

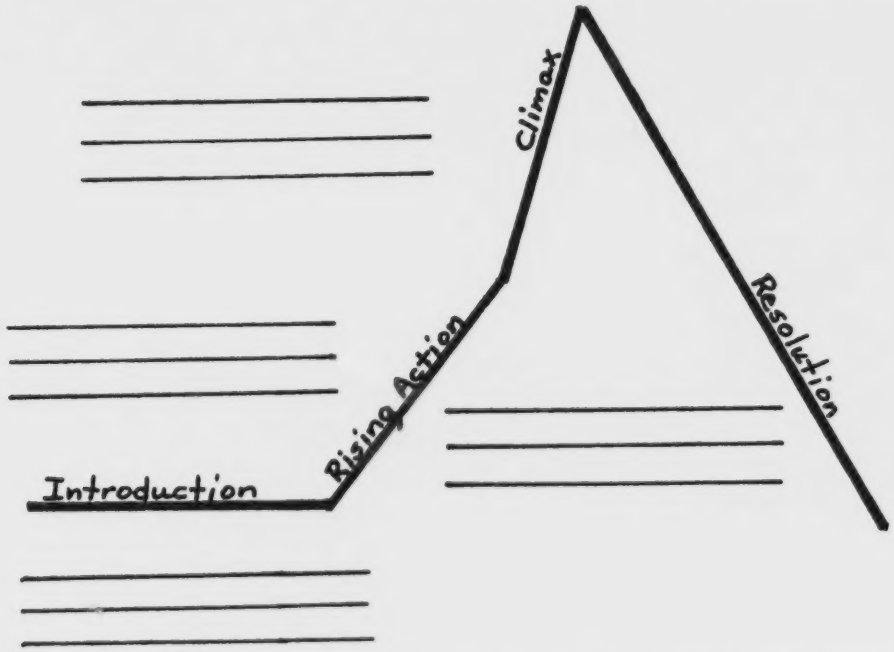
   "...there isn't a person I've met who doesn't have a button somewhere you can't press to make him turn, for a while, into something less than human...I think that in their heart of hearts those folks know they're wrong..." p.128

   "First of all, it don't matter who they are. We're Christians--and men who follow the laws of the sea." p. 180

   Discuss with the students how these passages apply to the theme of the story.

INDEPENDENT PRACTICE:
1. Students look through the novel for examples of conflict.
2. Students complete the diagram of the plot steps.

Use the diagram below to plot the structure of The Cry of the Seals



3. Students write the theme of the novel in their own words.

3. Students write the theme of the novel in their own words.

CLOSURE:
1. Students complete independent activities for homework.
2. Summarize the lesson and give a preview of the next lesson on characterization and figurative language.

NOTE: It would be helpful if the illustrations were prepared ahead of time on transparencies to be used with the overhead projector.

FOCUS/REVIEW: (After completing the novel) Review the previous lesson by having students give examples of plot steps, conflicts, and/or theme statements.

OBJECTIVES:
1. To help students clarify their own attitudes concerning how society challenges each individual.
2. To identify characterization.
3. To identify common literary terms: simile and metaphor.

TEACHER INPUT:
1. Explain to the class that a character is defined by what he says or does, by what others say about him, and by the narrator's comments. Show students how closely character and plot are intertwined.
2. Review the terms metaphor and simile, using A Handbook to Literature by Holman or the literary glossary found in the students' literature textbook.

GUIDED PRACTICE:
1. Pass out a list of similes and metaphors found in the novel and guide the students in identifying them. Examples:

   "as steady as Gibraltar's rock" p.43
   "slabs like busy ants" p. 78
   "endless drumbeat of death" p. 81
   "he was Moses on the Mount" p. 137

   Students will then look for additional examples.
2. Guide the students in locating some of the ways that characters in the novel are revealed.

   Cory Jacobson
   Sean Flannery
   Boark Flannery
   Liam Flannery
   Sheldon Pittman
   Chris Chronos
   Sam Masters

Turk
Douglas
Mrs. Jacobson
Mrs. Flannery
Arthur Pennant

Students next look for additional examples of characterization.

CLOSURE:
1. Any student who did not complete the independent activities should do so for homework.
2. Each student should choose a character from the novel and in a short paper tell how this character expresses an attitude similar to or different from one of his own.
3. Summarize the lesson and give a preview of the next lesson on vocabulary and completing summative activities.

FOCUS/REVIEW: (After completing the novel) Have volunteers read assigned papers that express attitudes on character and actions.

OBJECTIVES:
1. To use the dictionary and thesaurus to determine the meanings of new and unfamiliar words, technical terms, and dialectal terms.
2. To locate and use reference materials.

TEACHER INPUT:
1. Explain how an author's choice of vocabulary, use of technical terms, and use of dialectal terms makes a story believable.
2. Explain context and show how the use of context clues can help define words.
3. Direct students to the use of appropriate reference materials for research.

GUIDED PRACTICE:
1. Assist students in understanding how the meanings of the following words can be ascertained by context clues:

broached (39)
grimaced (39)
scrounges (41)
stove (64)
mutinously (72)
hove (74)
demonically (80)
pandemonium (141 - also good for word analysis)

Students should check their guesses in the dictionary. Afterwards they should use the thesaurus to find synonyms for these words. Students should also look up the meanings of other unfamiliar words found in the novel.
2. Assist students in finding the meanings of technical terms related to the sea, sealing, and ships. Some examples are:

rudder quadrant (39)

lazaret (39)
stanchion (53)
crow's nest (58)
pan (74)
gaff (196)

Students should find other examples and look them up.

3. Help students identify examples of dialectal words. Examples such as the following are good:

noggins (14)
boyo (27)
deef (44)
chaw (197)

Students should find other examples.

INDEPENDENT PRACTICE:

1. Students will complete the vocabulary study.
2. Using The Reader's Guide to Periodical Literature, the student should research one of the following topics and prepare a short talk or paper to present to the class:

pollution
environmental protection laws
endangered species
game and fishing regulations
preservation of wildlife
the activities of the SPCA
the activities of Greenpeace
conservation of natural resources

CLOSURE:

1. Students are to complete independent activities for homework.
2. In addition, as a summative activity, each student should complete one additional project or activity related to the book.

These activities range in levels of difficulty.

1. Look for examples of sensual imagery (Examples: pp. 36, 54, 198, 199).
2. Choose a contemporary issue in which a young person might become involved. Research it in preparation for a group discussion or debate. Some suggested topics:

Teenage dress code
Drug testing
Organ donation
Treatment of Aids Patients
Chemical waste disposal sites
Using animals for research
Censorship
Nuclear energy

3. Create a collage to graphically portray one of the main

characters. Clip photos from magazines, use bits of appropriate artifacts, and paste on drawings or sketches.

4. Write a letter to Cory telling her what you think of her going to save the seals.

5. Draw a series of pictures of scenes from the book, depicting the way you see them in your mind's eye. (Good scenes on p. 198)
6. Write headlines for each chapter to signal the major event.
7. Write a script for the characters in the book listing a "Bad Moment" for each. Have a TV talk show in which each appears as a contestant to describe his Bad Moment. Vote to decide which character wins for having the worst Bad Moment.
8. Keep a diary for Cory during the time she was on her adventure. Write journal entries for her, dated at the beginning of the trip and at the end of the trip. Show that what she worries about changes over time.

3. Give concluding comments and deadlines for completing assignments.

MORE YOUNG ADULT NOVELS

Clapp, Patricia. WITCHES' CHILDREN. Lothrop, 1982. $11.75. A fictionalized account of the Salem witchcraft trials of 1692.

Coleman, Hila. WEEKEND SISTERS. Wm. Morrow, 1985. $10.25. Amanda finds herself in direct competition with a new "sister" when her father remarries.

Conrad, Pamela. PRAIRIE SONGS. Harper, 1985. $11.50. Louisa idealizes Emmeline, the young doctor's wife who is going mad from the isolation of prairie life.

The Cry of the Seals by Larry Weinberg

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Pinetops, N. C.

FOCUS/REVIEW: Review (or introduce) the idea of point-of-view to students. Discuss how a story can seem completely different depending on one's point of view. Ask students for examples.

OBJECTIVE: To examine The Cry of the Seals from the viewpoints of several different characters.

TEACHER INPUT: List the names of several different characters on the board. You will probably want to include Sean, Boark, Chris, Cory, Douglas, and Turk. Ask students to describe how each of these characters reacted to the seal hunt and the events surrounding it. What was each character's purpose in being there? Lead students to look beyond the obvious; for example, Sean is there to hunt the seals, but also to prove something to himself and to his brother and to help his brother earn the money to get married.

GUIDED PRACTICE: Upon completion of discussion, ask each student to choose a character from the novel and write a diary of the seal hunt from that character's point-of-view. The diary should include at least four entries. One should be written near the beginning of the novel and should clearly illustrate the expectations that the character has for the seal hunt. Another should express the character's feelings in the middle of the hunt (their actual reactions to the blood and gore). A third might explore the character's feelings about either the fight in the restaurant and the treatment of the ecologists by the Thunder Islanders or the experience on the shoals the night that the ecologists are rescued by the seal hunters. The final entry should offer the character's reflections on his or her experience.

Students should discuss ideas in class. Depending on the level of the student, in-class writing time may also be given.

INDEPENDENT PRACTICE: Students should complete the diary outside of class.

CLOSURE: Students should share their diaries in some way: through peer groups, display, oral presentations, etc.

FOCUS/REVIEW: (After completing the novel)
Review (or teach) methods for using the Reader's Guide to Periodic Literature, atlases, encyclopedias, and other reference works. (You may want to ask your librarian to review reference tools with students after they arrive in the library.)

OBJECTIVES:
1. To use a variety of research tools in order to investigate a topic of interest from The Cry of the Seals.
2. To prepare and present an oral report in class.

TEACHER INPUT: Ask students for questions they had as they read The Cry of the Seals. Was there anything in the novel that was difficult for them to understand or that raised questions for them? Did they already know anything about seal hunting? Have they ever heard of Green Peace (the real ship that Friendship Flyer was probably based on)? What did they know about Newfoundland before they read this novel.

GUIDED PRACTICE: As a result of their questions and discussion, brainstorm possible research topics and list them on the board. You may come up with some of these: "Save the Seals" and "Save the Whales" movements, Green Peace, Newfoundland, seal hunting, the fur industry, vegetarianism, American's legal rights in other countries, etc. Ask students to choose a topic they would like to learn more about. Be sure that each topic has been chosen by at least one student and encourage students who are working on the same topic to examine different aspects of it. Take students to the library and help them look for information. The number of different sources you require them to use will depend on their academic level.

INDEPENDENT PRACTICE: Students should prepare a short talk in which they share the most interesting information they have found. (Students may also be required to turn in a bibliography of sources used, depending on academic level.)

CLOSURE: Allow class members to ask questions of students as they give their talks. Summarize information learned.

FOCUS/REVIEW: (After completing the novel)
Have students define the word consequence. Briefly discuss the possible consequences of certain actions. What were the consequences of some of the actions characters took in The Cry of the Seals? (Examples: because Chris went out on his own in the storm, he did; because Sean became involved in the fight in the restaurant, he met Cory, but he also caused problems between himself and his brother.)

OBJECTIVES:
1. To examine the possible consequences of the actions a character takes in The Cry of the Seals.
2. To write a new ending for The Cry of the Seals.

TEACHER INPUT: Lead the discussion (see focus and review). Ask students to think about the ending of the novel. Sean and Cory express their love for each other, want to get married, but don't because they realize that neither one of them would be happy living

in the other's world. What might have happened if they had decided to marry and either Sean had moved to the United States or Cory had moved to Thunder Island? What consequences would they have faced?

GUIDED PRACTICE: Ask students to rewrite the ending of the novel showing what they think would have happened if Cory and Sean had married.

Allow students some time in class to get started. Monitor and help as needed, encouraging students to make their endings fit with the tone and style of the novel and to include sufficient details so that the reader can see the consequences, good and bad, which Cory and Sean face. After students have completed first drafts, allow further time in class for peer revision using either peer partners or peer groups. Students should read each other's papers and offer suggestions for revision. (In a general level class, you may want to give a list of guidelines for use in peer revision.)

INDEPENDENT PRACTICE: Students should revise papers using peer suggestions and make final copies.

CLOSURE: Share student work through display or peer groups.

MORE YOUNG ADULT NOVELS

Cormier, Robert. BEYOND THE CHOCOLATE WAR. Knopf, 1985. $11.95. In the sequel to THE CHOCOLATE WAR, Brother Leon continues the malevolent psychological and physical abuses at Trinity High School.

Cross, Gillian. ON THE EDGE. Holiday, 1985. $10.95. Jinny almost singlehandedly frees Tug from fanatical terrorists in this British suspense story.

Crutcher, Chris. RUNNING LOOSE. Greenwillow, 1983. $10.25. (pb. Dell. $2.75). Louie Banks, member of the Trout High School football team, must decide whether or not to defy his coach when he is ordered to get the opposition's quarterback off the field, "no matter what".

The Cry of the Seals by Larry Weinberg

Linda C. Hall
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Franklinton, N. C.

FOCUS: (After reading The Cry of the Seals)
Discuss the 4 major types of conflict, giving examples from the real world when pertinent.
1. the struggle against the forces of nature
2. the struggle against another person
3. the struggle against society as a force
4. the protaganist's internal battle as 2 elements struggle for mastery

OBJECTIVES:
1. To identify the 4 types of conflict.
2. To find examples of the 4 types of conflict in the novel.

TEACHER INPUT: Identify examples of conflict from the novel and discuss each.

GUIDED PRACTICE: Students complete the following chart:

Type of Conflict	Problem from Novel	Character's Reaction	Conflict Resolution

INDEPENDENT PRACTICE: Will Sean and Cory wait for each other? Will the letters be sufficient to keep them together? Was this short time in their lives just another step toward maturity? As a final journal entry, write another chapter for the novel which takes place 4 years later.

CLOSURE: Summarize the concept of conflict as it appears in the novel.

FOCUS: (Before beginning The Cry of the Seals)
Journal entry: What are some injustices that you see in the world? Would you be willing to "right the wrong?" Write about the injustice and how you view it. (After students write, let them share some of their entries.)

OBJECTIVES:
1. To meet the two main characters.
2. To begin to examine the major problem-injustice in the novel.

TEACHER INPUT: The students need to be given some background information on the plight of the white baby seals. One way would be to show a film or video on the harp seals. Another way would be to lecture about the seals. (William McCloskey, "Bitter Fight Still Rages Over the Seal Killing in Canada," Smithsonian, Vol. 10, November, 1979.) Would you go and fight to save the seals? Is there a cause for which you would fight?

GUIDED PRACTICE: Let's read page 1 together. Who are the two people met here? What do you find out about them? (List the things on the board.)

What is foreshadowing? Is there an example of it on this first page? If so, what? (Complete reading of Chapter 1 together and the listing of things that the reader learns about Cory and Sean and the major problem in the book. Look at chapter 2 just enough for the students to begin to recognize the basic format of the book.)

INDEPENDENT PRACTICE/CLOSURE: Continue reading through chapter 5 to find more information about Sean's and Cory's situations. Make a list of the things you find as you read about them and the things they do. What is the format of the first five chapters?

FOCUS: (After reading The Cry of the Seals)
Today we are going to focus on the major characters and how we have learned about them.

OBJECTIVE: To recognize how authors develop characterization.

TEACHER INPUT:
1. One of the things that makes a book of fiction more than an ordinary one is the creation of believable characters. The writer has developed his skill so that he makes his characters not just stereotypes, but real personalities with special feelings and emotions. Just how does an author create these lifelike characters?
2. Discuss the two methods of characterization-direct and indirect. Through direct characterization, the author describes and states facts about the character's personality. Through indirect characterization, the reader discovers the personality of a character by what other characters say about him and by what he himself says and by how he acts. Also discuss round and flat characters.
3. Talk about 3 of Weinberg's characters: their personalities and their "realness."

GUIDED PRACTICE:

1. Who are the three major characters? Tell me some of your feelings about them. Do you think Weinberg created characters that are "for real?" How did he make you believe.
2. Let's take one of the characters and see if and how Weinberg develops him into a believable personality.
3. Using Boark as the character, go through the book with the students and point out examples of direct and indirect characterization. Then after each example, discuss what is learned about Boark. What kind of person is he? Is he a round or flat character?

For example, on page 8 the reader learns about an event in Boark's life when he was a young boy. He had wandered near a kennel when the sled dogs broke loose and attacked him. "When he was finally pulled free of them, he had more than forty bites over his entire body and nearly died." The reader also learns that from this time forth that Boark never cries out in pain and never goes near a sled dog. What does this incident show or indicate about Boark? Does it give any indication or reasons for his later actions?

On the same page, the reader is told that Boark's reddish face was getting darker and that he was going to brood and then he exploded. What does that indicate?

On page 32 there is an example of direct characterization. "Sean couldn't believe that his brother was holding out at a time like this - though he knew too well how stubborn and unreasonable Boark could be." Have students find several other examples of direct and indirect characterization. Then discuss several key traits of Boark's personality as revealed by these examples.

INDEPENDENT PRACTICE: Have students choose either Cory or Sean and find examples of direct and indirect characterization. List at least three personality traits of the selected character. Write a journal entry discussing these three qualities.

CLOSURE: Review direct and indirect characterization and have students finish their independent practice at home.

One Fat Summer by Robert Lipsyte

Anne E. Ruggiero
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Rocky Mount, N. C.

LESSON ONE: (students should have completed at least one third of the book)

OBJECTIVE: To show how the media (TV programs, movies, advertisements, etc.) have influenced our attitudes regarding appearance.

TEACHER INPUT: Discuss with the class which characters in the novel have appearance problems and which characters are considered to be good-looking.

Show prints from earlier periods which show men and women who are fatter than what is considered attractive today (e.g., Raphael's "Madonna with the Infant Christ and Infant St. John" or Picasso's "Mother and Child").

Discuss how attitudes are shaped by outside influences. Elicit some ideas from students of TV programs, movies, advertisements, etc. which might influence the audience. Be prepared to cite some examples and to show some magazine ads which do so. Relate the discussion to characters in the story and to current teenage problems concerning appearance.

GUIDED PRACTICE AND INDEPENDENT PRACTICE: In small groups or individually have students make a collage or visual presentation depicting the media influences on attitudes toward appearance. Materials can be taken from magazines, newspapers, food packages, etc. These projects can be presented and explained to the class by one of the group members or displayed on a bulletin board.

CLOSURE: Close with a summary of the discussions and comments on the positive and/or negative effects of such media influences.

LESSON TWO: (after class has completed reading book)

OBJECTIVE: To recognize the effectiveness of first person narrative.

TEACHER INPUT: Briefly review the first and third person points of view in narrative writing.

Discuss with the class (with ideas drawn from the students) how the first person point of view in One Fat Summer is more effective in conveying the feelings of the main character. Consider whether the novel would have been effective in the third person. Discuss the difficulty a movie director might have in conveying the main

character's feelings and whether some aspects would have to be eliminated or changed in making this story into a movie.

GUIDED PRACTICE AND INDEPENDENT PRACTICE: In journals or notebooks, students should write down in note form how they imagine Bobby and several other characters four years later.

Students should then write a sequel to this story, using the first person point of view. As students are writing, teachers should monitor to see if they are writing in and maintaining the first person narrative. (Lipsyte has written a novel about Bobby Marks that takes place the following summer: Summer Rules.)

When sequels are completed and in final form, students should divide into groups of 4, read compositions of others within the group, and then choose one or two of the best. The chosen compositions can then be read to the class and, if appropriate, the class can choose the most effective sequel of those read to the class.

CLOSURE: Close with comments and observations about the good points in each of the compositions.

LESSON THREE: (After class has completed reading book)

OBJECTIVE: To relate personal problems of characters in One Fat Summer to real situations.

TEACHER INPUT AND GUIDED PRACTICE: Ask students to list characters in the story who are experiencing some kind of problem.

Discuss with the class the various problems or conflicts which these characters are experiencing.

Conclude by focusing on the scene in which Pete "sticks up" for Bobby and Joanie at the beginning of the novel. Relate this scene to similar situations which occur in junior and senior high school.

GUIDED PRACTICE: Divide students into groups of 4 and have each group role play a situation in which one student makes fun of or insults another student and the remaining members of the group attempt to handle the situation tactfully. Skits should be presented to the class.

CLOSURE: Close with comments and generalizations about what point was made by each of the skits and other ideas for handling similar situations.

One Fat Summer by Robert Lipsyte

Shirley G. Smith
Northampton County High School-West
Gumberry, N. C.

OBJECTIVE: To predict character action based on a given character analysis.

FOCUS/REVIEW: (Before reading One Fat Summer)
Ask students to name popular TV actors and why they like them.

TEACHER INPUT: Give the names of the main characters in One Fat Summer. Ask each student to select a character to be without any knowledge of that character's personality. Give a brief character analysis for each character in the novel. State several dilemmas from the novel without indicating the outcome. Provide copies of the dilemmas.

GUIDED PRACTICE: Ask the students to consider one or two dilemmas as a whole-class group. Then ask each student to predict the outcome based on his character's personality.

INDEPENDENT PRACTICE: Ask each student to predict in writing the outcomes of the remaining dilemmas.

CLOSURE: Share the predictions and emphasize how personality contributes to action.

OBJECTIVE: To make a comparative study of One Fat Summer's main character, Bobby Marks, at the beginning of the summer and at the end of the summer.

FOCUS/REVIEW: (After completing the novel)
Review each character's personality traits.

TEACHER INPUT: Discuss the stages of maturity the main character goes through. Discuss particularly the mental development of the main character.

INDEPENDENT PRACTICE: Ask the students to write a character sketch of Bobby Marks and how he develops (matures) over the summer.

CLOSURE: Share the character sketches and retrace the stages of Bobby Mark's development.

OBJECTIVE: To analyze the various roles of the characters in One Fat Summer.

FOCUS/REVIEW: (After completing the novel)
Review the character analyses presented in the previous lesson.

TEACHER INPUT: Discuss symbolism. Discuss the roles of characters in a novel.

GUIDED PRACTICE: Present the following questions for class discussion:

What does each character symbolize?

What characteristics exemplified by these characters are evident in teenagers you know?

What problems presented were ordinary, and how would your solutions coincide with the ones the character utilized?

Provide a list of symbols that are evident in the novel and ask the class to analyze two of the symbols by discussing how the symbols are exemplified in each character's personality.

INDEPENDENT PRACTICE: As the students to analyze in a short, written paper the remaining symbols and how they relate to specific characters in the novel.

CLOSURE: Remind the students of the major symbols in <u>One Fat Summer</u> and how they relate to various characters.

MORE YOUNG ADULT NOVELS

Crutcher, Chris. STOTAN! Greenwillow, 1986. $10.25. Experiencing a 4-hour-a-day non-stop test of physical and emotional stamina - Stotan Week - four high school swimmers learn a great deal about themselves, responsibility, courage, and heroism.

Danziger, Paula. IT'S AN AARDVARK-EAT-TURTLE WORLD. Delacorte, 1985. $12.95. In the sequel to THE DIVORCE EXPRESS, Rosie and her mother, Mindy, and Phoebe and her father, Jim, become a blended family.

Dickinson, Peter. HEALER. Delacorte, 1985. $14.95. Barry Evans seeks to rescue Pinkie Proudfoot, a child with supernatural healing powers, from the foundation of Harmony's exploitation.

One Fat Summer by Robert Lipsyte

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FOCUS/REVIEW: (after completing One Fat Summer)
Similes in One Fat Summer will be the focus of this lesson. The emphasis on the simile as an example of figurative language which can be made concrete is significant.

OBJECTIVES:
1. To define simile.
2. To locate 10 to 20 similes in One Fat Summer.

TEACHER INPUT:
1. Inductively teach the definition of simile following the presentation of several examples from One Fat Summer. Below are examples for discussion in class.
   A. "...heat like a wall of hot wet cotton" p.28
   B. "...teeth like Chiclets" p.4
   C. "His lips were so thin his mouth looked like a slit for old razor blades." p.14

Ask the students to point out two names of things in the sentences or in the phrases. For example, say...

> "What are the two objects in the phrase which is lettered (A) on the board?" (The answer should be heat like a wall of hot wet cotton.)
>
> "Now, do you notice a word which is repeated in each of the three examples? The word like appears in each. If two things are compared using the word like or as the comparison is called a simile."

Write the definition of simile on the board.

GUIDED PRACTICE: Find the two things which are being compared in the other phrase and in sentence C for practice. While students are discussing their findings, monitor their correct and incorrect answers.

INDEPENDENT PRACTICE: (Have students search for 10 to 20 similes in the novel. First, have them to turn to pages 72-73. Locate one or two similes with them. Then say, "You are on your own. List the similes, note their page numbers, and name the two objects compared. Possibly make a chart with two columns." This activity can be started as an in-class assignment to be completed at home.

CLOSURE: Say, "Today we have learned about things which are alike. These words are called similes. They are comparisons which use like or as to compare two things. We have looked at three specific examples and practiced finding some others in One Fat Summer, Lipsyte's novel about Bobby Marks, a 200 pound candy bar nut. Tomorrow we will attempt to make your similes more concrete by taking a visual journey with them, using art work.

FOCUS/REVIEW: (after completing the novel)
Review the term simile from the previous day's lesson and introduce the term concrete. Show the students a concrete object. Discuss the old adage, "A picture is worth a thousand words."

OBJECTIVES:
1. To make the similes found in One Fat Summer more concrete by doing original art work.
2. To do art work which shows a comparison relationship between two objects.
3. To exhibit and to discuss the creative art work based on One Fat Summer's similes.

TEACHER INPUT: Begin by reviewing the previously taught definition of simile. Place the examples of similes and their page numbers on the board.

Ask the students to try to visualize the following similes from Lipsyte's book.

p. 4"...teeth like Chiclets"
(You may need to explain what Chiclets are.)
p.14"...eyes snapped shut and open like window shades."

GUIDED PRACTICE: Ask for a volunteer to come to the board or to the overhead projector to draw the stated comparison in page four's simile. Next have the other students draw eyes which snap shut and open like window shades. Of course, allow for creativity and for students who feel they cannot draw.

INDEPENDENT PRACTICE: Now lead the students to recognize that their similes may be drawn in a similar fashion. Ask them to choose 3-5 of the 10 to 20 similes they found and illustrate them.

Display their illustrations on a class bulletin board. Before displaying their creations, they can talk about the appropriate comparison of the two objects. This discussion can be done while students are in a small group or in a large group.

CLOSURE: Review the lesson while monitoring the students' independent practice.

FOCUS/REVIEW: (After completing the novel)
The focus of this lesson will be the following passage from page 53.

> "...I really didn't enjoy listening to baseball games, but I never told too many people besides Joanie, who thought they were a big bore, too. Especially if you're a lousy player like me you have to pretend you're a big fan or the other guys call you a fag. All real men are supposed to love baseball...."

The main emphasis of the lesson will be on "What makes a man a real man?" and the flip side of that very contemporary issue, "What makes a woman a real woman?"

OBJECTIVES:
1. To explore male and female roles as they are conceptualized by an adolescent.
2. To brainstorm the most pertinent qualities of a "real man" and a "real woman" in small group discussion.
3. To brainstorm reasons Rambo and other popular heroes are considered real men. (Likewise, put in a popular female and consider reasons for her popularity.)

GUIDED PRACTICE: Ask students to
1. Write non-stop for one to two minutes about the word man. Use a timer to limit the time.

Then ask them to
2. Write non-stop for another one to two minutes about the word woman. Again use a timer to limit the time.

Based on your timed writings, brainstorm as a whole class your concepts of men and women.
3. Divide the class into 4 or 5 groups. Have all girls in one group, all guys in another, and so on. Separate the sexes. Consider the following two questions as a group: What makes a man a real man? What makes a woman a real woman?
4. Give each group men's magazines such as GQ, Esquire, Time or Life. Also give them Ms., Glamour, Cosmopolitan, Working Woman, and New Woman.
    a. Each group's task is to brainstorm a list of pertinent qualities common to a "real man" and a "real woman." Then they should find photographs in their magazines which lend support to their "real man" and "real woman" brainstorming lists.
    b. Elect a chairperson to report the group's findings and another person to list the group's ideas on the board.
    c. Allow 15-20 minutes of small group discussion time.

d. Return to whole class discussion and discuss both questions separately. List ideas and possibly open a debate.
e. Ask the students to show selected photographs of a "real man" and a "real woman" and to explain why they selected them.

6. Discuss male and female images in the media after viewing a television show such as the Cosby Show or Family Ties. Movies like Rambo might be worthwhile for another day's discussion.

INDEPENDENT PRACTICE: Ask the students to compare/contrast their findings of what constitutes a "real" man or woman with Bobby Marks' comments on pages 52-54 in the novel. Write a 1 - 1 1/2 page paper for future class discussion. Include the following list of general suggestions for incorporating One Fat Summer into an English curriculum.

1. The father in the book does not want the mother to work. This subject lends itself to the treatment of sex roles in American society during the fifties to the present day. There are films available from the Duke-UNC Women's Center, East Duke Building, Durham, N.C. 27705.
2. Valuable time might well be spent on the family dynamics in this book. For example, Bobby says his father has no confidence and his mom pampers him (his father). Simultaneously, she offers Bobby food and pampers him out of her own guilt. Interesting discussions might evolve from one liners like "Adults just want to know you're alive and healthy." This suggests that adults listen superficially to adolescents. Take the students outside of their limited realms to see that parents have feelings, too.
3. The book is excellent for interdisciplinary work with health. There are many examples of eating excessively. Bobby calls his "ice cream headache" an "old pal." A unit on eating disorders such as anorexia nervosa and bulimia might be of special interest to students. A new book on the History of Diets might interest students who are dieters or exercise freaks.

The Late Great Me by Sandra Scoppettone

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FOCUS/REVIEW: (after completion of The Late Great Me) Yesterday while discussing some of the minor characters in the novel The Late Great Me we touched on B. J., Geri's friend who tried to convince Geri that drinking was going to be a destructive force in her life if she did not stop. Of course, you recall Geri refused to heed B.J.'s advice. B. J. gave up on Geri instead of seeking help for her as a friend might. Today we want to give B.J. a chance to seek help for her friend who truly needs help even though Geri will not admit it.

OBJECTIVES:
1. To allow students the opportunity to analyze the severity of Geri's drinking problem through portraying the role of a friend, B.J.
2. To allow students the opportunity to analyze the factors behind Geri's alcoholism through the eyes of B.J.
3. To teach students the need to seek help in situations too big to handle alone.

TEACHER INPUT:
There will possibly come a time in your life when you have a friend who is in trouble and needs your help. Being young and perhaps inexperienced in the problem area, you might not have the answer for your friend. Before admitting defeat, you need to seek advice from someone whom you respect and trust and, hopefully, someone who has had some experience in a similar situation. This person could perhaps tell you what steps to take to help this friend.

GUIDED PRACTICE: Today I want you to assume the role of B.J. Write a "Dear Abby" letter in which you discuss your relationship with Geri, the severity of her drinking problem, and thinking back over the novel, offer some insight as to why Geri has this problem, and finally, ask for "Dear Abby's" advice on ways you can help Geri.

INDEPENDENT PRACTICE: Allow students to work independently organizing thoughts, making a rough draft of the letter to "Dear Abby," editing, and finally, writing the final draft.

CLOSURE: Students, oftentimes life hands us situations that we can't handle alone. There are people out there with knowledge, experience, and a willingness to help, but we have to ask for this help. If B.J. had asked for help for Geri instead of giving up on her as she did, Geri might have been spared a lot of pain and misery. Hopefully, through this exercise you have learned to seek advice for problems you can't solve by yourselves.

FOCUS/REVIEW: (after completion of the novel)
Yesterday we assumed the role of B.J., a minor character in the novel The Late Great Me and wrote to "Dear Abby" seeking a way to help our friend Geri Peters who is being destroyed by alcoholism. Today, we want to respond to B.J.'s appeal for help.

OBJECTIVES:
1. To allow students the opportunity to think of ways B.J. might have helped Geri deal with her struggle against alcoholism.
2. To allow students to assume the role of "Dear Abby," a "professional," thereby making their advice to B.J. valid.

TEACHER INPUT: There will be times in your lives when friends will ask your advice about certain situations. If the situations are serious and the friends seeking your help are sincere, you need to think through your response and give them viable solutions to the best of your abilities.

GUIDED PRACTICE: Today I will randomly give you a "Dear Abby" letter written by one of your classmates who assumed the role of B.J. In this letter B.J. described Geri Peter's drinking problem, suggested the reasons why she felt Geri drank, and asked "Dear Abby" for ways to help her friend. Now, I want you to assume the role of "Dear Abby" and give B.J. some possible ways she can help a friend with a problem such as Geri's. Before writing this response, think back on the novel and decide where, when, and how Geri could have been helped, thus avoiding the nightmare of a life that she suffered as a result of becoming addicted to alcohol.

INDEPENDENT PRACTICE: Allow students to work independently, organizing thoughts, making a rough draft of the reply to B.J.'s letter, editing, and, finally, writing the final draft.

CLOSURE: Students, yesterday we wrote letters to "Dear Abby" describing Geri's problem and asking for help. Today, we wrote a letter of response to B.J. from "Dear Abby" giving suggestions on how she might help Geri overcome her problem with alcohol. Hopefully, through this exercise you have thought of some ways you might help a friend, or yourself, for that matter, in a similar situation.

FOCUS/REVIEW: (after completion of the novel)
For the past two days you have taken on assumed roles in seeking a deeper understanding of the character Geri Peters from Sandra Scoppettone's The Late Great Me. First, you were Geri's friend B.J. writing a letter to "Dear Abby" describing Geri's drinking problem, suggesting causes for her alcoholism, and seeking advice on ways to help Geri. The second day, you took a classmate's letter and, assuming the role of "Dear Abby," you gave a response to B.J.,

analyzing Geri's problem from your "professional" stance and offering suggestions to B.J. on ways to help Geri. Today, we want to hear and discuss both the letters and the responses.

OBJECTIVES:
1. To allow students the opportunity to hear and discuss individual peer analysis of Geri's situation from the roles of B.J. assumed by classmates.
2. To allow students the opportunity to hear and discuss individual analysis/suggestions of Geri's situation from the roles of "Dear Abby" assumed by classmates.

TEACHER INPUT: We have spent time writing letters under the assumed role of B.J. We have spent time writing letters under the assumed role of "Dear Abby." Now, we want to hear these letters read aloud and follow up with questions, comments, discussion, etc., on B.J.'s analysis of Geri's situation and "Dear Abby's" analysis and suggestions for B.J. in her attempt to help Geri.

GUIDED PRACTICE: I will call on you individually to go to the front of the class. First, read the letter from B.J. to "Dear Abby." When you finish, feel free to comment, ask a question of the class to spark discussion on her advice to B.J., etc.

INDEPENDENT PRACTICE: Have individual students go to the front of the class to read a letter written by a peer pretending to be B.J. Give the student the responsibility of leading the discussion on the letter. Next, have the student read his own reply written supposedly by "Dear Abby" in response to B.J.'s letter. Again, give the student the responsibility of leading the discussion of "Dear Abby's" reply to B.J.

CLOSURE: We have spent the period listening to the letters from various B.J.'s and the replies to her letters from the various "Dear Abby's." We have had the opportunity to ask questions, make comments, offer suggestions and make evaluations. Through hearing individually written letters and individually written replies, we have covered a wide range of B.J.'s concerns for her friend Geri, a wide range of B.J.'s ideas of underlying reasons for Geri's turning to alcohol, and a wide range of "Dear Abby's" suggestions for ways B.J. could help Geri. Hopefully, through this activity you have learned to recognize some of the warning signs that indicate a person may have a serious problem with alcohol. Also, I hope you have gained some insight into the problems that can result from alcoholism. Finally, after hearing the letters and replies we have heard today, you should have a list of suggestions you could try in a similar situation if you should ever face a dilemma such as B.J. faced with Geri or a dilemma such as the one Geri Peters faced with alcohol

The Late Great Me by Sandra Scoppetone

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FOCUS/REVIEW: (after completion of The Late Great Me)
Go over the definition of "characterization," stressing the importance of characters in literature.

OBJECTIVE: To recognize various personality traits of the primary characters and expound upon these orally and on paper.

TEACHER INPUT: Write the names of the major characters on the board or overhead projector. Ask students to center thoughts on why characters acted as they did.

GUIDED PRACTICE: Ask for student input regarding characteristics of various characters. Write student responses on board or overhead under characters' names.

INDEPENDENT PRACTICE: Students should pick any three characters and make a list of personality traits and characteristics.

Students should write a one page character sketch for each of these characters.

CLOSURE: Review how an author depicts characterization.
1. The author explicitly describes a character
2. The character is presented in action with little or no explicit comments by the writer.
3. The character is revealed from within without comment by the author.

FOCUS/REVIEW: (after completion of the novel)
Discuss briefly the six elements of plot (exposition, narrative hook, rising action, climax, falling action, resolution).

OBJECTIVE: To recognize the various elements of plot in The Late Great Me and expound upon them in a coherent six paragraph paper.

TEACHER INPUT: Explain to the class that virtually every good short story and novel will have some variation of these plot elements. Use a good short story read recently by the class and explain the six elements of plot in that story.

GUIDED PRACTICE: Ask class for expository information from The Late Great Me. Jot the information on the board (should include characters, setting and problem involving main character presented early in the book). Remind students that the narrative hook will vary: that which captures one reader's attention may be of little interest to another.

INDEPENDENT PRACTICE: Students should outline the remaining 5 elements and write a six paragraph paper - one paragraph per plot element - approximately 1/3 page each.

CLOSURE: Review the six elements of plot: exposition, narrative hook, rising action, climax, falling action, resolution.

FOCUS/REVIEW: (after completion of the novel)
Mention several instances regarding Geri's mother's obsession with the past (1950's in particular).

OBJECTIVES:
1. To better understand what life in the 50's was actually like via pictures from old magazines, newspapers, records, and other memorabilia.
2. To compare/contrast then and now.

TEACHER INPUT: Give a brief lecture on the 50's: politics, entertainment, education, slang expressions, customs.

GUIDED PRACTICE: Have students recall references from The Late Great Me about the 50's. Jot items on board. Divide their references into columns labeled music, dating customs, type dress, and female roles (as opposed to Women's Lib).

INDEPENDENT PRACTICE: Students should make a list of differences between the list on the board and life in the 70's according to Geri.

Students should write a 5 paragraph paper comparing/contrasting the two different time periods: introductory paragraph, one paragraph for each of 3 items taken from the list, and a concluding paragraph.

Gentlehands by M. E. Kerr

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FOCUS/REVIEW: Stimulate interest by asking students what they value most. Many responses will generate "love." Explain to them that they are about to read a novel based upon love and how one young man had to betray someone he loved. Then, review briefly the elements of plot structure (exposition, rising action, climax, falling action, resolution).

OBJECTIVES:
1. To examine a poem that focuses attention on the theme of youth and age.
2. To read the exposition to the novel.

TEACHER INPUT: Discuss with the class the following questions:
1. Ten years from today where would you like to be?
2. What would you like to have accomplished?
3. What sort of person do you expect to be?
4. What comes to mind when you think of your parents' old age?

Distribute copies of the poem "When I Was One-and-Twenty."

GUIDED PRACTICE: Have students silently read the poem

INDEPENDENT PRACTICE: Have each student answer these questions based on the poem:
1. How wise is the wise man if he is counseling the 21-year old man not to take chances in love?
2. Isn't the twenty-two year old wiser?
3. Do you agree or disagree with the older man's advice.

CLOSURE: Listen to answers to some of the questions. Ask students to put the poem into their notebooks for later use. Sum up their responses to love, youth, and old age. Remind them to look for these themes in the novel and to be able to show one's relationship to the other. Distribute the novel and assign chapters 1-5.

FOCUS/REVIEW: (Four days after lesson 1):
Now that students have read the beginning of the novel, review the element of exposition (introduction to main characters, setting.) Ask students what/who is involved in the exposition.

OBJECTIVE: To identify the techniques of point of view, setting, and conflict.

TEACHER INPUT: Explain what point of view is. Ask students from whose point of view the novel is told (Buddy's). What advantage is it to use this point of view? (more personal) What disadvantage? (biased opinion) Discuss setting. (Explain to them that this involves time, place, and atmosphere.) Ask students to name the setting for this novel (Buddy's middle-class home in contrast to Skye's rich Beauregard background). Discuss conflict (problem/struggle between opposing forces). What is the conflict? (Buddy's background versus Skye's)

GUIDED PRACTICE: From hand-out sheet, ask students to determine the point of view, setting, and conflict from sample passages. Wait for oral responses.

INDEPENDENT PRACTICE: Ask students to complete the following chart by examining chapters one through five. Ask them to write responses in notebooks and to give specific lines from the text.

Techniques in Gentlehands

Point of view:

Setting:

Conflicts: (a) internal
(b) external

FOCUS/REVIEW: Today's work involves characterization. Explain that the previous lesson involved point of view, setting, and conflict. Ask for specific examples. Ask students how to determine a person's character? (from what he says and what he does)

OBJECTIVE: To recognize characterization (the ways in which writers make story characters seem real).

TEACHER INPUT: Read some samples taken from a short story. Students are to listen to determine what is inferred about each of the persons mentioned. Now they are to make inferences about the characters in the novel.

GUIDED PRACTICE: Ask students to characterize the following people in the novel:

(a) Skye
(b) Buddy
(c) Streaker
(d) Buddy's father
(e) Buddy's mother

INDEPENDENT PRACTICE: Ask students to make a list of character traits about the main person in the novel, Buddy's grandfather. The list should include:

Physical Traits:
Personal Actions/Likes:
What others say about him:
Buddy's reaction to him:
Skye's reaction to him.

CLOSURE: Monitor all the students' responses. They will use these in writing a character sketch of Gentlehands. Complete the chart for homework. Complete the reading of the novel to determine the novel's theme. (A person will sometimes betray his loved ones in order to gain acceptance.) Complete the reading also to determine if Buddy's grandfather is Gentlehands.

MORE YOUNG ADULT NOVELS

Dickson, Margaret. MADDY'S SONG. Houghton, 1985. $15.95. Musically gifted 16-year old Maddy Dow is abused by her seemingly model-citizen father.

Fox, Paula. ONE-EYED CAT. Bradbury, 1984. $11.95. (pb. Dell. $3.25). Eleven-year old Ned Wallis fears he has blinded a stray cat with his errant gun shot in this 1985 Newbery Honor winner.

French, Michael. PURSUIT. Delacorte, 1982. $9.95. (pb. Dell, $2.50.) A biking accident turns into a life-threatening chase for Gordy as he tries to escape Roger's murderous wrath in the high Sierras.

Gentlehands by M. E. Kerr

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FOCUS: (After completing Gentlehands)
Ask students which people give them advice. Ask what is "good" advice.

OBJECTIVES:
1. To examine the sources of advice and types of advice that Buddy receives in Gentlehands.
2. To determine which advice is useful and which is not.

TEACHER INPUT: Explain that Buddy is influenced by several people--his parents, his grandfather, the Penningtons, and his friend Ollie-in one impressionable summer of his life.

GUIDED PRACTICE: Ask students to give orally examples of the advice that each person gives Buddy and to compare the types of advice he receives. Which is more valuable? Which is useless? (Teacher's notes on Advice Given to Buddy in Gentlehands.
p.1--"She's not our class, Buddy." (Buddy's father)
p.1--"I was in over my head or out of my depth, or however she put it." (Buddy is remembering what his mother said.) p. 10--"Ollie Kidd always said if you sir'd the girl's father, you were already ahead of the game."
p. 21--"You can get there on your own, once you're pointed in the right direction." (Grandfather Trenker)
p. 22--"Obstacles are challenges for winners, and excuses for losers." (Grandfather Trenker)
p. 64--"Why don't you squeeze the oranges yourself? It tastes better, doesn't it?" (Grandfather Trenker)
p. 67 --"According to his mother, it wasn't what you looked like in that crowd, it was who you were." (Ollie's mother)
p. 71--"Those are snob things and your father and I aren't raising you to think those things are important." (mother)
p. 79--"Communism is the death of the Soul." (Grandfather quotes Adlai Stevenson.)
p. 86--"Movies, Buddy-wuddy, are to talk in and eat popcorn in." (Ollie)
p. 94--"Opportunity and responsibility go hand in hand. . . If you have the opportunity to drive a car, you have a responsibility to protect others, and yourself, while you're driving." (Grandfather)
p. 95--"What do you want to do with your life?. . .Give it a thought. . . those who make the worst use of their time are the first to complain." (Grandfather)
p. 96--"Be on stage, Buddy, not in the audience." (Grandfather)

INDEPENDENT PRACTICE: Assign students in pairs to write a brief skit with two characters. One character is to give advice to the other in response to a problem. At least one of the characters should be a young adult. The results are to be presented in class the next day.

CLOSURE: Review the advice Buddy receives and suggest types of advice we might give him.

FOCUS: (After completing Gentlehands)
Discuss the differences in lifestyles of families who have a great deal of money and those who have moderate incomes.

OBJECTIVE: To look at the comparisons and contrasts in the Boyle and Pennington families in Gentlehands.

TEACHER INPUT: Explain that what a person becomes may be determined by what he is exposed to by his family.

GUIDED PRACTICE: Draw on the board a chart with heads for the two families. Ask students to suggest categories for the comparisons and contrasts. Fill in the chart.

	Boyles	Penningtons
homes:	lived year around at Seaville, New York on a seedy half acre; house smaller than Pennington's pool house	summered at Seaville on five oceanview acres
pictures on table:	kids in a dollar nineteen Woolco special	two dozen photographs in gold and silver
father's occupation:	sergeant in the Seaville police force	head of Penn Industries
cars:	Toyota	Rolls Royce, Jensen, four others
	neighbors had a half dozen "beat up" cars crowding the driveway	Mercedes crowding the driveway
	Buddy had to thumb three miles to get to Beaure-gard	Skye had use of cars anytime
tan:	Buddy was proud of his tan	Mr. Pennington's tan made Buddy look anemic

clothes:	"All in white," (his) mom said. "You look like Prince Charming."	"All in white," Skye Pennington exclaimed when she greeted me. 'You look like a waiter.'" (The butler had also tried to send Buddy around to the service entrance.
	Buddy buys orlon sweater	Skye buys Buddy a cashmere sweater
enter-tainment:	TV, firemen vs policemen ballgame, picnic, movies	operas, elaborate parties, Country Club dances

*****Buddy's summary of the contrasts: "She was too much,"..."and I was beginning to think I wasn't enough."

INDEPENDENT PRACTICE: Have the students write an essay comparing their own family's lifestyle with some other family they know. (This will need to be completed at home.)

CLOSURE: Discuss and summarize the effects that the Pennington family had on Buddy.

FOCUS: (After completing Gentlehands)
Ask students to look at the pretenses in Gentlehands as an aid in understanding the novel.

TEACHER INPUT: Explain that the whole Boyle family is engaged in pretense in the first scene. Explain how this sets the stage for larger examples of pretenses in the novel.

p.1-- Buddy pretends to shave.
Streaker pretends to play Yahtzee alone.
Mother pretends to straighten out the linen closet.
Father pretends the toilet seat is a chair and sits on it.
p.4-- Streaker pretends to be asleep and pretends to snore.
p.35--Buddy pretends to tie his shoelaces which were already tied.
p.33--DeLucca smokes a fake cigarette.
p.90--Buddy and Skye pretend to be watching TV in the living room when Skye's mother returns to almost catch them smoking pot.
p.103-Streaker pretends to watch a rerun of Sesame Street.
p.113-Buddy pretends his family knows he went back to Montauk to see his grandfather.
p.118-Streaker pretends Trenker is not his grandfather.
p.119-People on vacation don't want to hear unpleasant

things; they prefer to pretend they don't exist.
p.130-Everyone at Beauregard wears costumes, pretending it is the future.

*****Larger pretenses:

1. Trenker has pretended not to have a daughter all these years.
2. Ingebord has pretended not to have a father.
3. Trenker has pretended not to be a Nazi.
4. Buddy has pretended that he fits in with the Penningtons.

GUIDED PRACTICE: Lead students to discuss each of the pretenses and to determine possible reasons for them.

INDEPENDENT PRACTICE;: Assign students to write essays on how pretenses in the novel prepare us for grandfather's deceptive identity or how Buddy uses pretenses to help adapt himself to an unfamiliar lifestyle with the Penningtons and his grandfather.

CLOSURE: Summarize the pretenses found in the novel. Ask what Buddy learns from some of the larger ones. Why does Buddy give up pretense and turn in his grandfather? Why does Buddy want "to leave everything about that summer behind" him?

MORE YOUNG ADULT NOVELS

Gaines, Ernest. A GATHERING OF OLD MEN. Knopf, 1983. $16.95. (pb. Random, $3.95.) Eighteen old black men each seek to convince the sheriff that it was he who shot Cajun farmer Beau Boutan, not Candy, the 26-year old white plantation owner.

Gardner, Nancy. PEACE, O RIVER. Farrar, Strauss and Giroux, 1986. $12.95. Kate Kincaid vows to end the senseless hatred between two small Massachusetts communities separated by a river, wealth, and rivalry.

Greenberg, Joanne. THE FAR SIDE OF VICTORY. Holt, 1983. $14.95. Eric Gordon finds himself falling in love with Ellen Gerson, the wife and mother of the man and three children Eric has accidently killed in a drug-related traffic accident.

Summer of My German Soldier by Bette Green

Mary Susan Yates
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Four Oaks, N. C.

MATERIALS NEEDED: copies of Summer of My German Soldier for each student, board, chalk, pictures of "typical" Jews and Nazis, possible a video segment on WWII.

OBJECTIVES:
(Primary) To look at the story from an historical perspective.
(Secondary) To learn what a stereotype is.
(Secondary) To discuss how the author goes to pains to avoid stereotyping.

TEACHER INPUT: Explain that the story took place during WWII when the U.S. was fighting Germany. Although the U.S. did not actually enter the war until December 8, 1941, when the Japanese bombed Pearl Harbor, Americans were generally outraged over Hitler's persecution of the Jews and other so-called "imperfect" people. Explain that Hitler wanted to create a "pure" race of Germans by exterminating the Jews; or show a short film on WWII that explains Hitler's anti-Semitism.

GUIDED PRACTICE: Ask students to take about 10 minutes to locate as many historical references as they can. Have them share what they have found with the entire class, and then ask why it was especially significant that Patty, a Jewish girl, would shelter Anton, a German soldier. Allow a few minutes for discussion and then show them your pictures of "typical" Jews and Nazis. Ask them to list qualities that one associates with typical members of these groups and then explain that this is stereotyping. Ask them to look at Patty, her parents, and grandparents and decide how they are alike or unlike the stereotype they have created. Have them go through the same process for Anton.

INDEPENDENT PRACTICE: (to be begun in class and finished at home). Have students find stereotypes and point to specific evidence in the book that supports their answers.

CLOSURE: Have students who have already found evidence of stereotyping share their passages and explain how they support their answers.

MATERIALS NEEDED: copies of Summer of My German Soldier for each student, board, chalk, copies of newspaper articles that illustrate various types of conflict (they will be more effective if the articles involved young people, like Patty and Anton), about 10 minutes of the video Almos' a Man.

OBJECTIVES:

1. (Primary) To understand that Patty Bergen makes the transition from adolescence to young womanhood through a series of painful conflicts.
2. (Secondary) To understand what conflict is in literature and be able to identify various types of conflict.

TEACHER INPUT: State the above objectives and define conflict. Explain that conflict can be both internal and external and that conflict in literature is usually classified as follows: man vs. himself, man vs. another man, man vs. society, man vs. nature, man vs. God, and man vs. the supernatural.

Explain to the students that people "grow" emotionally as well as physically. Babies "bond" with their parents and then struggle throughout childhood to gain an identity separate from their parents. Adolescence can be an especially difficult time because, in an effort to find out who he/she is, the young person will frequently strike out against parents and/or society, as Patty did. If the parents are unsympathetic or if the child adopts a different set of values from the parents, the conflicts can be especially painful.

Show about 10 minutes of the video Almos' a Man by Richard Wright and ask if the students see any similarity between Patty's situation and the boy in the video.

GUIDED PRACTICE: Direct the students' attention to the newspaper articles that you have handed out. Ask them to classify the conflicts after reviewing the possibilities.

After 5 minutes, call on several students to summarize their articles and explain how they classified them.

Then have students turn to their books and list the relationships that Patty had (ex., Patty and her parents). They are then to put a star beside the ones which involved conflict and they are to attempt to classify the relationships. (ex., Patty and her girlfriends represent man vs. society.)

INDEPENDENT PRACTICE: In writing, students decide if and how the conflicts in Summer of My German Soldier are resolved. Specific passages from the book are required as evidence.

CLOSURE: Conclude by asking why conflict is likely to occur in adolescence, and ask the students if they think Summer of German Soldier is a good example of that conflict.

MATERIALS NEEDED: Copies of Summer of My German Soldier for each student, board, chalk, copies of "The Ant and the Grasshopper" or any other very short story written in third person.

OBJECTIVES:
1. To identify first person point of view.
2. To discuss why first person is especially effective in Summer of My German Soldier.

TEACHER INPUT: Define both first and third person points of view. Point out that the title contains the first person possessive pronoun and that the story is told from Patty's point of view, using the pronouns "I," "my," and "me."

Explain that the story could have been written in the third person by using a narrator or by letting one of the other characters, Ruth, for instance, tell what happened to Patty.

GUIDED PRACTICE: Give the students a copy of "The Ant and the Grasshopper" and ask them to rewrite it in class in first person by pretending to be either the ant or the grasshopper. Then have them share their selections either in small groups or with the entire class.

> Weary in every limb, the ant tugged over the snow a piece of corn he had stored up last summer. It would taste mighty good at dinner tonight.
>
> A grasshopper, cold and hungry, looked on. Finally he could bear it no longer. "Please, friend ant, may I have a bite of corn?"
>
> "What were you doing all last summer?" asked the ant. He looked the grasshopper up and down, he knew his kind.
>
> "I sang from dwan till dark," replied the grasshopper, happily unware of what was coming next.
>
> "Well," said the ant, hardly bothering to conceal his contempt, "since you sang all summer, you can dance all winter."

INDEPENDENT PRACTICE: Ask students to choose an episode from the book and rewrite it from one of the other character's point of view. They are to be ready to read these in class.

CLOSURE: Ask students if they have decided that first person rather than third person is the most effective way of telling the story. Why or Why Not?

Summer of My German Soldier by Bette Greene

Chip Moore
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Durham, N. C.

FOCUS/REVIEW: (before reading Summer of My German Soldier) Ask students to consider why people read novels.

OBJECTIVE: To develop a purpose and motivation for reading Summer of My German Soldier.

TEACHER INPUT AND GUIDED PRACTICE: Pick a country currently and clearly at odds with the United States and write its name on the board. In 1986 I used Libya. Discuss why this country might be considered an enemy. Have students brainstorm words to describe this country. Students will do some sentence combining using LIBYA IS AN ENEMY and LIBYA IS _____(fill in the blank with adjectives brainstormed by the class).

After the sentence combining, ask students to imagine that the United States has been at war with Libya for several months. A prisoner of war camp has been built in back of the school. They discover an 18 year old prisoner escaping. This prisoner is an attractive member of the opposite sex who claims to be on the United States side of the war. Students then brainstorm individually on paper what they would do and why. Depending on the level of the class, the teacher might offer the three options of going to the police, doing nothing, or helping the prisoner escape.

Divide the class into small groups according to their answers. In my experience, very few students want to help the prisoner. Each group is to develop logical arguments that would persuade the others in the class to think the same way they do.

These persuasive arguments could be used in several ways. Persuasive paragraphs could be written individually or as a group. Persuasive speeches could be given. A class debate could be held.

CLOSURE: Briefly explain the anti-Nazi feeling in the United States during World War II and that the novel presents a young Jewish girl in a similar situation to what has just been discussed in class.

FOCUS/REVIEW: (after completion of the novel)
Review last week's vocabulary words.

OBJECTIVE: To add ten new words from Summer of My German Soldier to his or her active vocabulary.

TEACHER INPUT:

1. FORMIDABLE - causing fear or dread
   Rocky was a formidable boxer.
2. IMPASSIVE - giving no sign of feeling or emotion
   The teacher announced the test in an impassive voice.
3. JAUNTY - stylish in manner
   Temika wore a jaunty cap.
4. LOPE - to move with a long swinging stride
   Fred loped across the room.
5. EXCAVATE - to remove dirt from the remains of an earlier time
   The ancient Egyptian tomb was excavated in 1914.
6. FABRICATION - a lie
   Her fabrication about the missing project was unbelievable.
7. ADMONISH - to express warning or disapproval gently and earnestly
   He had to admonish the child for running out in the street.
8. LAX - not strict
   The lax teacher never gave homework.
9. SABOTEUR - one who destroys
   For attempting to blow up the factory, the saboteur was sentenced to prison.
10. COIFFURE - manner of styling hair
    She went to the hairdresser every week to maintain her coiffure.

GUIDED PRACTICE: After teaching these words, have the students prepare answers to the following questions and activities. Require the use of the vocabulary word in each written or oral answer.

1. Describe or draw a picture of a formidable football player.
2. Write an imperative sentence that normally would be spoken with a great deal of emotion. Be prepared to read it to the class with emotion and then in an impassive voice.
3. Describe or draw a picture of a jaunty outfit that a student at this school might wear.
4. Be prepared to lope across the room.
5. What place in the world would you most like to excavate? Explain why.
6. Create an exaggerated fabrication explaining why you were late to class.
7. How would you admonish a small child for trying to run into a busy street?
8. Do you prefer a lax teacher or not? Explain why.
9. If you were an enemy saboteur, what target would you pick in this town? Explain why.
10. Describe or draw a picture of your favorite coiffure.
11. Locate the 10 words in the novel and be prepared to discuss the context surrounding each.

INDEPENDENT PRACTICE: Give a vocabulary quiz.

CLOSURE: Go over the quiz

FOCUS/REVIEW: (after completing the novel)
Discuss the characterization of Patty Bergen.

OBJECTIVE: To write a paragraph that compares and contrasts Patty from Summer of My German Soldier and Emma from the film The Tap Dance Kid. (If The Tap Dance Kid is not available, use a film or videotape that does have a character who compares or contrasts with Patty.)

TEACHER INPUT: Show the film The Tap Dance Kid. Have students watch for and take notes on the Sheridan family and Emma.

After viewing, have the class brainstorm ways the two families are alike and different.

Teach the method for writing a paragraph that compares and contrasts. (Begin with a general topic sentence. State at least two ways the topics are alike. State at least two ways the topics are different. End with a general concluding statement.)

GUIDED PRACTICE: In small groups, write a paragraph comparing the Sheridan family and the Bergen family.

INDEPENDENT PRACTICE: Have the students write individual paragraphs comparing Patty and Emma.

CLOSURE: Review the purpose of the skill of comparing and contrasting.

Very Far Away From Anywhere Else by Ursula K. LeGuin

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FOCUS/REVIEW: (Introductory lesson for Very Far Away From Anywhere Else)

Students will write for 10 minutes:

"From your past reading experiences, what do you think are common factors found in novels or short stories designed specifically for a young adult audience? What kind of conflicts do the major characters experience? Are these conflicts primarily physical or emotional? Who tells the story?"

OBJECTIVES:

1. To list characteristics of young adult literature.

2. To discuss universal problems found in young adult literature.

3. To explore some positive influences found in young adult literature.

4. To identify first-person narrative techniques.

TEACHER INPUT:

Fictional autobiography can be written as a story of an incident like John Updike's "A and P" or as a retrospective about a phase in the narrator's youth like Frank O'Connor's "My Oedipus Complex," Joseph Conrad's "Youth," or Ivan Turgenev's "First Love." This point of view has become a standard technique for the novel of growing up, of education-by-life.

Occasionally, writers of fiction sometimes use a first-person point of view to create an imperceptive narrator, a person telling the story who says more than he thinks he says, because he does not understand the experience he is telling, at least not in the same way the reader does.

Owen Griffiths seems to be just such an imperceptive narrator. In the opening paragraph of the novel, he states, "I achieved something all right, but I think it may take the rest of my life to find out what."

The reader begins to sense just what the narrator is unable to articulate by the end of the novel. As students read this novel, remind them to watch for clues to what these six months have taught Owen Griffiths.

GUIDED PRACTICE:

Owen provides five pages of exposition before he actually begins his narration. Read this section of the novel to the class.

Discuss the major issues and conflicts presented in the introduction. Why is Owen so careful in establishing his identity for the reader? Compare and contrast these issues with similar ones found in other young adult novels or short stories.

INDEPENDENT PRACTICE:

In life, some people exaggerate, particularly when talking about themselves. Others just misinterpret events. Neither of these types makes a reliable narrator. In some stories, the narrator is not reliable. Write a passage in which a first-person narrator unknowingly reveals that he or she is shy, conceited, angry, jealous, mad, bitter, or something else. Have your narrator begin to tell a story. Gradually, as the narrator continues, something about his or her personality should be accidentally revealed.

CLOSURE:

Return to the first five pages of the novel. List as many adjectives as possible to describe Owen Griffiths. Point to specific passages that may suggest that Owen may be telling the reader more than he intends.

FOCUS/REVIEW: (During the reading of the novel)

Have students relate past experiences in keeping diaries or journals. What kind of things were recorded? How were these writings used later?

OBJECTIVES:

1. To recognize that writing begins as a spontaneous, private notation that leads to selective, public composition.

2. To help make writing habitual and natural.

3. To give importance to everyday occurrences and feelings.

4. To encourage the notation of specific things of the moment.

5. To create a record of long enough duration to provide earlier and later perspectives on the same event.

TEACHER INPUT:

When Owen Griffiths tries to describe Natalie Field, he admits that she was "very hard to describe." He was, in fact, afraid that she would sound "pompous "because we were talking about things that were very important to us, for the first time--saying stuff we'd never had anybody to say to. So it all sort of poured out unfiltered."

The journal works for the writer in much the same way as this experience of talking with Natalie Field does for Owen. Words can just pour out unfiltered onto the page.

As a daily habit, journal writing can become a period of meditation and self-collection. It is also a time to rehearse one's writing alone. In addition, journals provide a wealth of fresh new material for later compositions aimed at a more public and specific audience.

GUIDED PRACTICE:

1. List four phases or period of your life that you might use for a journal entry. Briefly indicate the importance of each period.

2. Select one time period to write about. Single out one period in which one or more personal characteristics were formed or stand out.

3. Now consider your purpose. What do you want to tell what you were like at this time? To amuse people? To help people understand you? To understand yourself better?

4. List the background details of the period. Include the time and place, your age, details about your family, and other important facts about your background.

5. List details of your personal appearance at the time, if they are important to what you will have to say about your personality.

6. List your joys and problems of the period, your interests, hobbies, and activities, and the names of the people you spent much time with.

INDEPENDENT PRACTICE:

This prewriting activity provides students with raw materials for narrating an autobiographical sketch. Now they are ready to draft the first journal version.

At this point in the writing process, students should not be overly concerned in the first draft with details of word choice, mechanics, or style. "Focus on telling who you were at the time you selected for the sketch. As you write the sketch, new thoughts and ideas may

come to mind. Include these in your first draft if you think they help your purpose. You can eliminate these items later if you think they do not belong."

CLOSURE:

Discuss the benefits Owen Griffiths might have obtained if he had kept a journal during the six months of the novel.

FOCUS/REVIEW: (After completing the novel)

Have students write for the first ten minutes of class on the following topic:

"What do you think is the primary outcome of the first meeting between Owen and Natalie?"

OBJECTIVES:

1. To illustrate visually a piece of literature.

2. To compose visuals.

3. To develop visual comprehension skills.

4. To recognize and interpret elements of visual design.

5. To identify thematic patterns directly or indirectly stated in the novel.

TEACHER INPUT:

After students have read the entire novel, make the following assignment:

Video tape (or film with an 8 MM camera) the first meeting at the Field house between Owen and Natalie. The narration for this scene begins on page 25 of the novel. Make the following student assignments:

1. Owen Griffiths
2. Natalie Field
3. Mrs. Field
4. Narrator
5. Director
6. Sound
7. Props
8. Cameras

Prior to viewing the previously prepared video or movie, prepare students for the viewing experience. Students will analyze the film

critically and recognize how the design elements create visual messages. Ask them to make notes concerning elements such as sound, music, setting, props, costumes, nonverbal features, camera angles, lighting, and transitions.

GUIDED PRACTICE:

Lead students in a brief discussion of the visual effects utilized by the student film makers. Do all the elements contribute to the desired dramatic effect? Focus attention upon Owen's comments after his first visit to the Field home. He says "The fog was gone. I went to bed and straight to sleep." How does this first visit with Natalie help clear his mind? What approach do the student film makers use in visually presenting this situation?

INDEPENDENT PRACTICE:

After students have discussed the impact of the student film, provide an opportunity for an extended writing project focused upon the theme of the novel.

All literature conveys an idea about or attitude toward life. The reader's job is to think beyond the events of the story and apply this idea or attitude toward his or her own life. In most stories the theme is not directly stated. The reader must draw the idea or attitude out of the events as they unfold.

Usually the theme of a novel emerges slowly through the events of the plot and the experiences of the main characters. The reader obtains clues that help define the major theme. Near the beginning of the narration, Owen asserts that he "needed a rock. Something to hold onto, to stand on. Something solid. Because everything was going soft, turning into mush, into marsh, into fog. Fog was closing in on all sides." In fact, fog is mentioned several times in the novel.

As a prewriting activity, have students search the novel and make a list of statements that relate to theme. Continue with the process of writing and revising until students submit a polished composition.

CLOSURE:

Remind the class that professional film makers utilize a wide variety of techniques to intentionally manipulate our emotional responses. Discuss the importance of developing critical viewing skills as well as critical reading skills that help in understanding the persuasive power of both.

Very Far Away From Anywhere Else by Ursula K. LeGuin

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(After reading Far Away From Anywhere Else

OBJECTIVE: To identify the theme.

TEACHER INPUT: Define the literary term "theme." When determining the theme of a selection, decide what statement the author is making about a particular topic. For example, if the novel is about love (topic), what does the author say about love: love is the source of happiness, love is cruel, love is wonderful, etc. Emphasize that although several ideas can be present in a novel, usually one particular theme is dominant.

GUIDED PRACTICE: After dividing the class into groups, assign each group a topic to develop into a statement which states a possible theme or idea presented in the novel. Suggested topics for group work include responsibility, dreams, growth, individuality, ambition. Have the group present the statement to the class with supporting passages from the novel.

INDEPENDENT PRACTICE: Write one paragraph dealing with the theme of the novel. The topic sentence should state the main idea. Develop the paragraph by supporting the topic sentence with concrete details. End the paragraph with a strong concluding sentence.

CLOSURE: Remember that a theme says something about a topic. Theme and topic are not synonyms.

(After reading Very Far Away From Anywhere Else)

OBJECTIVE: To identify the basic conflicts that the author presents through characters.

TEACHER INPUT: Lecture on the literary term "conflict." Explain the two main types, external and internal. Conflicts dealing with the characters can also be labeled as man vs. man, man vs. himself, man vs. nature, man vs. society, man vs. animal. Have the class brainstorm to give examples of these conflicts in today's society. Afterwards, have the class determine which of the man vs.____ conflicts exist in the novel. (Class should not consider the man vs. animal conflict.)

GUIDED PRACTICE: After dividing the class into groups, assign each group one of the man vs.____ conflicts to evaluate. Have each group decide the importance of their particular kind of conflict in relationship to the theme of the novel. Each group should then present its findings to the class.

INDEPENDENT PRACTICE: In a well-constructed paragraph identify and discuss the main conflict of the novel.

CLOSURE: Remember that conflicts can be external and/or internal.

(After reading Very Far Away From Anywhere Else)

OBJECTIVE: To identify symbols and their significance.

TEACHER INPUT: Define the literary term "symbol." Emphasize that a symbol does stand for itself and, at the same time, for something more meaningful. Have the class brainstorm to develop a list of possible symbols that exist in the novel. Afterwards, have the class decide if all suggested symbols are relevant. (Some symbols that should be included in the list are the fog, the wind, the car.)

GUIDED PRACTICE: After dividing the class into groups, assign a symbol to each group. Have each group decide what the symbol represents besides itself and be able to cite passages to support their opinion. Each group then presents its information to the class.

INDEPENDENT PRACTICE: In a well-constructed paragraph discuss how the car that Mr. Griffiths gave Owen symbolizes the American dream.

CLOSURE: Remember that symbols are devices that not only stand for themselves but for something deeper and more meaningful.

Very Far Away From Anywhere Else

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Tarboro, N. C.

Day #1-Day #2 (After reading Very Far Away From Anywhere Else)

OBJECTIVES:

1. To demonstrate literal understanding of the novel.
2. To identify the novel's major issue or issues.

FOCUS/GUIDED PRACTICE:

Ask students first to write in their journals for 10-15 minutes about what they see as the most important issues in the novel. Break the class into groups of 4 or 5 to synthesize journal entries, with each group identifying its major issues for the class.

TEACHER INPUT:

Go over a study guide or review-question sheet that students should have completed prior to this day.

Emphasize the major issue of the novel: neither sex nor love is necessary to a meaningful relationship between a young man and a young woman.

Reinforce this idea by dividing the novel into three parts:

1. Beginning to second trip to beach
   Owen is still immature; he does not see his relationship with Natalie as valuable. He does not understand what is most important in his relationship with her.
2. Second trip to beach to the night of the concern
   Owen does most of his growing up. He realizes that what he had with Natalie is more important than what he thought he wanted.
3. Concert to end
   Reconciliation - both realize at the end that they do love each other.

Day #2-Day #3: (After reading Very Far Away From Anywhere Else

OBJECTIVES:

1. To understand the two important symbols in the novel.
2. To think critically about the novel's portrayal of teenage life.

TEACHER INPUT:

Point out to class the two major symbols in the novel, the car and the beach. Perhaps try a blackboard brainstorming session on what each of these symbols signifies. (The car will be a lot easier.)

Car = Peer Pressure
perceived expectations-father's, friends' - loss of Owen's individuality

Beach = 3 parts
Ground = Owen, down to earth, a scientist concerned with visible, measurable reality

Water = Natalie, fluctuating, creative

Sky = Different in each encounter
First day = clear, relationship is good
Second day = cloudy, relationship changes

GUIDED PRACTICE:

In addition to brainstorming and a discussion of symbols, students should address the following questions in their journals:

Do you think this story is realistic? Is it a fair representation of the life of a teenager? Why? Why not? Give examples from the novel for support.

Call on several students to discuss responses; perhaps try to reach a class consensus.

INDEPENDENT PRACTICE:

Write a composition about something that one of the characters did or did not do that you as a student would have done or not done and why. Be prepared to read and discuss your composition in front of the class and to defend your position.

DAY #3-DAY #4:

The class period should consist of a discussion of the homework assignment. (Probably, most discussion will center on the car and

the respective sexual attitudes of Owen and Natalie.)

MORE YOUNG ADULT NOVELS

Hall, Lynn. THE GIVER. Scribner, 1985. $11.95. Fifteen-year old Mary McNeill has a crush on her homeroom teacher, Mr. Flickett, a middle-aged bachelor who begrudingly cares for his mother.

Hall, Lynn. JUST ONE FRIEND. Scribner, 1985. $11.95. Unattractive and slightly retarded Dory is "mainstreamed" into the local high school with tragic results.

Hamilton, Virginia. A LITTLE LOVE. Putnam, 1984. $10.95. (pb. Berkley-Pacer. $2.50.) Sheema Hadly and her boyfriend Forrest set out to find the father who left her when she was a baby.

Hermes, Patricia. A SOLITARY SECRET. Harcourt Brace Jovanovich, $11.95. A nameless 14-year old girl writes of her "solitary secret", sexual abuse by her father.

Hines, Anna Grossnickle. CASSIE BOWEN TAKES WITCH LESSONS. Dutton, 1985. $11.95. Assigned to a class project with ostracized Agatha Griffin, Cassie soon learns how wonderful a friendship with Agatha and her zany grandmother can be.

Holman, Felice. SLAKE'S LIMBO. Scribner, 1974. $12.95. (pb. Dell. $1.75) The New York subway tunnels are the home for poverty-stricken, blind, and homeless 13-year old Artemis Slake.

The Friends by Rosa Guy

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INTRODUCTION: Obviously, there are times in most high schools that some students need a little extra encouragement before reading a novel. I have designed the following lesson plan to stimulate students by involving them personally with the novel's major conflict. This type involvement makes independent reading more meaningful, profitable, and enjoyable.

FOCUS: (Before reading The Friends)
Begin the class with a Mini-Lesson. Have students develop a list of reasons why newcomers are accepted or rejected.

OBJECTIVES:

1. To get students more actively involved in reading the novel.
2. To alert students to the novel's major conflict.
3. To provide students with a listening and speaking experience.
4. To help students analyze their personal involvement with friends in relation to that of the characters in the novel.

TEACHER INPUT: Enlist volunteers to participate in role play. Outline a situation in which a new student has enrolled in your class. Assign some of the students to accept the newcomer. Assign some students to reject this outsider. Remind students to make the situation as real as possible by including verbal and non-verbal responses that will effect the new student. Now read the first chapter of the novel to the class and compare the events of chapter one to the previous role play situation. Ask students to discuss the possible emotional problems that could occur when a newcomer is rejected without a chance.

INDEPENDENT PRACTICE: Assign chapters two through four as an outside reading assignment. Inform students that a detailed reading quiz will follow.

CLOSURE: Remind students to consider the conflicts present in the novel as they read. Encourage them to evaluate each problem the main character faces in relation to that of their own personal experience.

INTRODUCTION: After reading a very emotional novel such as The Friends, student response is generally very strong. Students may agree or disagree on many points; therefore it is usually a good idea to follow the novel with a variety of activities. This lesson plan includes several activities that will provide students with an enjoyable understanding of the novel.

FOCUS: (After completing The Friends)
Discuss the most dramatic aspects of the novel. Extract several passages from the novel that present a dramatic exchange of feelings. Discuss these passages and explain the illumination revealed in each. Ask students to discuss how they were personally affected by these revelations.

OBJECTIVES:

1. To help students understand the dramatic aspects of the novel.
2. To provide students with a chance to actively participate in a drama.
3. To allow students to express how the novel personally affects them.
4. To provide students with an enjoyable speaking, listening, and viewing experience.

TEACHER INPUT: Following the discussion of the dramatic aspects of the novel, divide the class into small groups. Assign each group one of the following activities: (1) Choose a part of the novel and write a three or four scene soap opera script. The soap opera must be given a fictional title that expresses the conflict. All members in the group are expected to perform as actors; (2) Construct a collage that displays some of the emotional exchanges between characters. Each situation represented should be accompanied by a dramatic oral reading, read as vividly as possible; (3) Write an ending for the novel. Finalize Phyllisia's relationship with Edith, Ruby, Marian, Calvin, Jose, her classmates and Ramona's spirit; (4) Identify the "true friend" in the novel and defend your choice with specific evidence from the novel; (5) Gather and/or write poems, song and sayings that express the qualities of friendship. Discuss the association of each to the novel.

GUIDED PRACTICE: Allow students to brainstorm for ideas about their assignments. Monitor group discussion, and ask students to turn in a list of possible ideas.

CLOSURE: Inform students of deadlines, and remind them to bring all materials needed to class. Review the elements of drama and encourage students to be very creative in order to ensure a fun-filled activity.

INTRODUCTION: When students are assigned a novel to read, they are often exposed to an extensive number of unfamiliar words.

Therefore, considering the frequency of changes that occur in our language, it is very important to include a discussion of connotation and denotation. This lesson plan is designed to explore new ways to learn the meanings of new words in order to eliminate confusion and stimulate interest while students read.

FOCUS: (After completing The Friends)
In a Mini--Lesson give students a short list of words taken from the novel and ask them to list as many synonyms as possible for each.

OBJECTIVES:

1. To improve the students' understanding of unfamiliar words.
2. To identify some of the changes that have occurred in language.

TEACHER INPUT: Once the students have completed the Mini-Lesson, discuss the terms "connotation" and "denotation." Explain how students can use context clues and structure to increase their vocabulary. Next, discuss the list of synonyms that the students listed and explain how they may be used interchangeably when communicating. Finally, explain how certain expressions were created and some of the changes that have occurred in language.

GUIDED PRACTICE: Distribute a worksheet containing vocabulary words that appear in a list of sentences taken from the novel. Instruct students to determine the meaning of the unfamiliar words by using context clues and structure. Discuss the responses made and determine whether some of the inferred definitions are suitable. Discuss the words from the list that may have had a different connotation during another place and time.

INDEPENDENT PRACTICE: Make an outside writing assignment that includes words on the vocabulary worksheet.

CLOSURE: Remind students that in order to communicate effectively it is very important for the speaker or writer to choose just the right word because it may affect the listener.

The Friends by Rosa Guy

Judy Parnell
North Johnston High School
Kenly, N. C.

FOCUS/REVIEW: (Before reading The Friends)

Review the following literary terms: conflict, setting, characterization, motivation, and style.

OBJECTIVES:
1. To give background information about the novel and the author Rosa Guy.
2. To introduce to academic students the elements of motivation, characterization, and style.
3. To introduce students to the reading of The Friends by Rosa Guy.

TEACHER INPUT:
1. Film (30 minutes) The Novel: What It Is, What It's About, What It Does (or a similar film/filmstrip.
2. Background information about Rosa Guy. (See Contemporary Literary Criticism, Vol. 26, p. 140.)

GUIDED PRACTICE:
1. Ask five motivation questions to encourage discussion.
2. Ask students to share ideas based on the five questions.

    1. If you moved to a new school, how would you feel about meeting new friends?
    2. What kinds of problems would you expect?
    3. How would you cope with these problems?
    4. Would ridicule from your new classmates cause you to become a drop-out?
    5. Would you hide your intelligence in order to be accepted by your classmates?

INDEPENDENT PRACTICE: Read chapters 1-3, pages 3-26 and answer study guide questions.

1. What point of view is used?
2. Who is the narrator?
3. Describe Edith Jackson as seen through the eyes of the narrator.
4. How does Edith react to the narrator's snub?
5. How does Phyllisia feel about her new school and classmates?
6. Why is she being ridiculed by her classmates?
7. Among her classmates, which one appears to hate Phyllisia the most?

8. How does Phyllisia feel about her father Calvin?
9. Why does Phyllisia try to hide her intelligence?
10. What does Phyllisia observe about her teacher Miss Lass?
11. Why does she need courage to leave the safety of the school building?
12. How does she manage to escape the crowd?
13. Describe Phyllisia's appearance as she walks home.
14. Describe Ramona's attitude toward Phyllisias' predicament.
15. Describe Calvin's attitude toward fighting.
16. Describe the two men who come with Calvin to the apartment.
17. How does Calvin treat his two daughters differently?
18. In spite of Edith's attention, whom does Phyllisia desire to have as a friend?
19. What parallel between Rosa Guy and Phyllisia is shown in the first three chapters of the novel?
20. What is the motivation for the conflict in the novel?
21. Based on the first chapters of the novel, what style of writing is shown?

CLOSURE: Review motivation, style, and characterization.

FOCUS/REVIEW: (During the reading of The Friends)
Review Rosa Guy's background. Review the four basic types of conflict. Review character, setting, and motivation.

OBJECTIVES:
1. To parallel Phyllisia's background with the author's.
2. To recognize the basic conflict from chapters 1-3.
3. To recognize the influence of the setting on Edith and Phyllisia.

TEACHER INPUT:
1. Discuss the study guide questions for chapters 1-3.
2. Discuss setting and its influence on characters by citing examples from chapters 1-3.

GUIDED PRACTICE: In a paragraph discuss this question: What kind of environment has a negative influence on my behavior? After writing, share several paragraphs with the class to emphasize the importance of setting.

INDEPENDENT PRACTICE: Read chapters 4-6, pages 27-49.

CLOSURE: Review setting. Focus on elements to recognize in chapters 4-6. (changes in attitude and changes in family relationships).

REVIEW: (After reading chapters 16-19 of The Friends). Review plot, characterization, conflict and climax.

OBJECTIVES:
1. To focus on the development of a plot leading to a climax.
2. To focus on the changes in characters caused by events in the novel.
3. To focus on two conflicts, man versus man and man versus himself.

TEACHER INPUT:
1. Show development of the plot using a plot outline based on the events in chapters 16-19.
2. Focus on two climactic events (Calvin's forcing Phyllisia to eat and Calvin's catching Ruby kissing Orlando).
3. Emphasize the cause and effect technique (Calvin's reactions causing conflict for two sisters).
4. Show the two conflicts of man versus man and man versus himself involving Phyllisia's inner conflict and her conflict with Calvin.

GUIDED PRACTICE: Use the following questions to discuss characterization:
1. Describe Phyllisia's nightmare about Edith Jackson.
2. Why is Phyllisia having such a nightmare?
3. According to visitors, what is wrong with Phyllisia?
4. How does Phyllisia feel about her friendship with Marian?
5. What changes have occurred in Phyllisia's and Ruby's relationship?
6. At the party at Marian's house, Phyllisia's actions contrast the actions of the other guests. Describe this contrast.
7. After hearing the news about Randy Jackson's death, what is Phyllisia's reaction?
8. What is Phyllisia's decision when she reaches the wooden steps of Edith's house?
9. Explain the significance of the following quotation: "Sad, bewildered, guilty, I walked away from the stoop. Perhaps, after all, the old friendship was better off finished."
10. After restrictions are placed on the two sisters, what external and internal changes occur with Phyllisia?
11. Explain the influence of Charles's and Frank's visit on Phyllisia and Ruby.

12. What is Calvin's reaction to the suggestion that the girls live elsewhere?

INDEPENDENT PRACTICE: Write a character sketch of Phyllisia Cathy. Focus on one outstanding trait and support it with three incidents from the novel.

CLOSURE: Review the importance of climax, conflict, and characterization in the plot development of chapters 16-19.

MORE YOUNG ADULT NOVELS

Hughes, Monica. DEVIL ON MY BACK. Atheneum, 1985. $9.95. Lowly slaves escape from the computer-controlled environment of ArcOne to set up an ideal society on earth.

Hughes, Monica. HUNTER IN THE DARK. Atheneum, 1983. $11.95. (pb. Avon, $2.25). Suffering with leukemia, 16-year old Mike Rankin escapes his parents' overprotectiveness to hunt the white-tailed buck alone in the Canadian wilderness.

Hurmence, Belinda. TANCY. Houghton Mifflin, 1984. $11.95. After the Civil War, Tancy leaves her slave-freed home to look for her long lost mother.

Irwin, Hadley, ABBY, MY LOVE. Atheneum, 1985. $11.95. When Chip and Abby fall in love, Chip is unaware of Abby's dreadful secret: her father has sexually abused her.

Keneally, Thomas. SCHLINDLER'S LIST. Penguin, 1983. $5.95. This is the fictionalized account of Oskar Schlinder, a German Catholic industrialist, who during WWII built a concentration camp/factory which sheltered thousands of Jews from Hitler and his men.

Kerr, M. E. HIM SHE LOVES? Harper & Row. 1984. $10.89. (pb. Putnam. $2.25). When 17-year old Henry Schiller falls in love with Valerie Kissenwiser, he becomes the focus of TV comic Al Kiss' new standup routine.

The Friends by Rosa Guy

Carol Hardy
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FOCUS/REVIEW: Briefly review Part 1 of The Friends.

OBJECTIVES:
1. To enable students to respond positively or negatively to plot events in Part 1.
2. To develop writing and speaking skills through specific assignments.

GUIDED PRACTICE: After reading Part 1, students write a reaction to one of the following: Phyllisia's attitude toward Edith; Phyllisia's feelings for her father; Calvin's reaction to Edith. In small groups they critique each other's papers before sharing them with the entire class.

CLOSURE: Briefly discuss how the author develops the main characters into believable people.

FOCUS/REVIEW: Briefly review Part 2 of The Friends.

OBJECTIVES:
1. To develop writing and speaking skills through specific assignments.
2. To promote peer evaluation of a written-spoken assignment.
3. To deepen understanding of death.

GUIDED PRACTICE: In small groups, students brainstorm for thoughts, feelings, and ideas about death. Then they search for agreement or disagreement with their thinking in Part 2 of the novel. At the end of the group activity each student summarizes his/her feelings toward death in one or two minutes. (The teacher might choose to audio or video-tape each student for group evaluation the next day.)

FOCUS/REVIEW: (After completing The Friends)
Discuss the major differences between a play and a novel. (J.M. Manley sees these necessary elements in drama: a story, told in action - perhaps with dialogue - by actors who impersonate the characters of the story.)

OBJECTIVES:
1. To promote group interaction.
2. To develop empathy for characters in the novel.

GUIDED PRACTICE: Divide students into groups to discuss the novel and to decide on a segment of the novel to dramatize. The number in each group will help decide what segment to be acted out. Allow time for practice during class and suggest that students get together on their own to rehearse. Develop simple sets. Each segment should be no more than five minutes long. Original dialogue can be created or the actors can role play their characters.

MORE YOUNG ADULT NOVELS

Kerr, M. E. I SIAY NEAR YOU. Harper & Row, 1985. $10.89. Three generations are followed through the history of a beautiful gold ring bearing the inscription "Nagozu Aldean" - " I stay near you."

Kerr, M. E. NIGHT KITES. Harper & Row, 1986. $11.50. Erich Rudd's carefree senior year becomes more complex when he falls in love with his best friend's girl and when he learns that his beloved older brother has contracted AIDS.

Konigsburg, E. H. JOURNEY TO AN 800 NUMBER. Atheneum, 1982. $9.95. (pb. Dell., $2.50). A young boy spends the summer traveling throughout the U. S. with his father and the father's pet camel as his mother honeymoons in Europe.

Kroll, Steven. BREAKING CAMP. Macmillan, 1985. $11.95. Camp Cherokee, a military-like boys' camp, is the setting for Ted Jenner's duel between good and evil forces within himself and others.

Lawrence, Louise. CHILDREN OF THE DUST. Harper, 1985. $12.50. After a nuclear war, three generations of the same family survive, half as mutants from radio-active exposure, half as "humans" who had been sheltered from the harmful fallout.

Lisle, Janet Taylor. SIRENS AND SPIES. Bradbury, 1985. $11.95. Elsie and Mary Potter uncover Mrs. Fitch's painful secret which she has been hiding since her childhood during World War II.

The Pigman by Paul Zindel

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FOCUS/REVIEW: (Before reading The Pigman)
Discuss the procedure for conducting an interview. (e.g., Ask specific, not general, questions. Prepare a list of questions in advance. Be ready to ask new questions when there is a pause in the interview. Be flexible, willing to shift the line of questioning. Take notes or tape record the answers.)

OBJECTIVE: To prepare for an interview with an elderly person who lives alone.

TEACHER INPUT: Conduct a question/answer discussion session about aging citizens of America to set the tone for the upcoming interview and reading assignment.

GUIDED PRACTICE: Allow students to brainstorm for appropriate interview questions and have them compile a whole-class list of the best ones.

INDEPENDENT PRACTICE: Conduct an interview of an elderly person who lives alone and write the results. Read pages 1-79 of The Pigman.

FOCUS/REVIEW: Discuss briefly The Pigman's major characters and define characterization (the creation of images of imaginary person so credible that they exist for the reader as real.)

OBJECTIVES:
1. To compare interview results with the character and life of Mr. Pignati.
2. To summarize the first half of The Pigman.

TEACHER INPUT: Discuss the interview results. (Collect the papers to read thoroughly.) Discuss the first half of the novel, using interview results as a basis of comparison.

GUIDED PRACTICE: Write a character sketch of one of the three major characters - John, Lorraine, Mr. Pignati.

INDEPENDENT PRACTICE: Complete the character sketch and read pages 80-149 of the novel.

CLOSURE: Summarize the interview results and answer any questions.

FOCUS/REVIEW: Briefly summarize the first half of the novel.

OBJECTIVES:
1. To identify character changes.
2. To summarize the second half of The Pigman.
3. To divide the novel into three parts to accommodate plot summary presentations.

TEACHER INPUT: Discuss characterization, particularly in the second half of the novel. Brainstorm with students to determine the three major divisions of the novel.

GUIDED PRACTICE: Write a second character sketch of the person you wrote about earlier as you now perceive him/her. Divide the students into three groups to prepare for presentation of a dramatic scene from their part of the novel.

INDEPENDENT PRACTICE: Continue work on the group assignment (developing dialogue, props, costumes, etc.) and complete the second character sketch.

CLOSURE: Summarize the characteristics of the major characters in the novel.

MORE YOUNG ADULT NOVELS

Lowery, Lois. ANASTASIA HAS THE ANSWERS. Houghton Mifflin, 1986. $9.95. Anastasia, now thirteen, continues her hilarious process of growing up, this time playing cupid to a widowered uncle and surviving her own crush on a gym teacher.

Lowery, Lois. THE ONE HUNDREDTH THING ABOUT CAROLINE. Houghton Mifflin, 1983. $8.95. Caroline is convinced that Frederick Fiske is trying to kill her and her brother J. P. so that he can marry their mother.

MacLachlan, Patricia. SARAH, PLAIN AND TALL. Harper, 1985. $8.89. This Newbery Award book beautifully describes Sarah's month-long trial visit in the mid-west to see if she wishes to be Caleb's and Anna's mother and Papa's wife.

The Pigman by Paul Zindel

Sandra Russell
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Warrenton, N. C.

OBJECTIVES: (After completing The Pigman)

A. To have students review the methods of characterization.
B. To have students write a character description of one of the main characters.

FOCUS, TEACHER INPUT, AND GUIDED PRACTICE: Get the students involved in prewriting activities.

1. Suggestion: Think of your best friend for a minute or two. Write his/her name at the top of a sheet of paper. Next, write down as many words and expressions as you can to help the rest of us see your friend. This process is similar to word association. The idea is to look at your friend's name and then write down your words to describe him/her.
2. After a set time, have students study their lists as you write the following on the chalkboard:
   a. How he/she looks
   b. What others say about him/her
   c. What the person says
   d. How the person behaves
   e. What the writer thinks about the person
3. Go over the methods of characterization with the class then ask them to look for words and/or expressions that
   a. give a physical description of their friend
   b. reveal how others see him/her
   c. show how their friend reveals his/her own character traits by speaking
   d. tell how their friend behaves
   e. reveal their perceptions of their friend

INDEPENDENT PRACTICE: Activity: Take time to use part or all of the information you have to write a character sketch of your best friend. (The teacher decides the length of this assignment since it is preliminary to the major assignment and then circulates to offer guidance and assistance to the class.)

Make the assignment.

1. Tell the students that their task is to choose one of the main characters--John, Lorraine, or Mr. Pignati--and brainstorm for descriptive words and expressions to fit the character just as they did for their best friends.
2. Check their brainstorming process. Choose some students to share their lists with the class.

3. Let the students write their rough drafts in class. Tell them that their final papers will be evaluated on how well they use specific details to develop their character descriptions. They must use at least two methods of characterization. This requirement is also a part of the evaluation.
4. Collect the rough drafts and keep them until the next day.

CLOSURE:
1. Review characterization and the various methods an author might use.
2. Tell the students to be prepared to write final copies in class on the following day.
3. Remind the students to write a journal entry. They may choose one of the following ideas or think of their own as long as it relates to one of the main characters.
   a. I am like John/Lorraine in many ways.
   b. Sometimes I worry about growing old.
   c. I am glad I am not like John/Lorraine.
   d. Sometimes I lack confidence just as Lorraine does.
   e. I, like John, need more love at home.
   f. I wish my mother wouldn't think the worst about boys and me.
   g. I feel at home at my house.
   h. I can't feel at home at my house.

A LOOK AT VALUES IN THE PIGMAN, LESSON I

OBJECTIVES: (After completing The Pigman)
A. To help students arrive at a meaning for the term value.
B. To have students identify values in the novel and compare/contrast them to values of grownups and young people today.

Materials: Individual copies of The Pigman, the recording "Values for Teenagers: The Choice is Yours," record player, chalkboard.

FOCUS, TEACHER INPUT, GUIDED PRACTICE: Get students involved in the lesson.
1. Start by asking students to share with the class principles or rules of conduct they use to govern themselves. Responses should help them arrive at a meaning for the term value. After the teacher has given a definition for the term, students should realize that they have been sharing some of their own values.

2. Tell the students they are going to listen to a recording and that as they listen, they should jot down attitudes of adults similar to those of adults in the novel and concerns of young people similar to the concerns of John and Lorraine. (A filmstrip accompanies the recording. Its use is optional for this particular activity.) Time: approximately 15-20 minutes.
3. After the recording has ended, use the chalkboard to jot down some of the students' findings. Next, use these ideas to move into a discussion of attitudes and concerns expressed in the novel. (in case some missed the major similarities, be sure to focus on the difference between right and wrong, between how adults justify their lying, cheating, and stealing but forbid their children to become engaged in such acts.)
4. Take the time to go over specific examples from the recording and the book. Examples:
   a. From the recording - Adults lie and drink.
      Adults cheat on their income tax returns
      Children are confused
   b. In the novel: John's father submits a phony insurance claim; his mother lies about green stamps. Lorraine's mother steals food from her employer. Dennis' father accepts money and booze for not inspecting buildings too closely. Children see adults as people without scruples, without guilt complexes, and don't want to be like them.

CLOSURE:
1. Review the meaning of value.
2. Review aspects of the recording and the novel.
3. Tell students to continue to analyze the book, underscoring certain parts as necessary and to be prepared to continue the work during the next class session.

A LOOK AT VALUES, LESSON 2

OBJECTIVES:
A. To have students identify values in the work and

compare/contrast them to values of grownups and young people today.

B. To have students write a composition about their values.

FOCUS, TEACHER INPUT, GUIDED PRACTICE: Start the lesson.

1. Review work from the previous day.
2. Have students assemble in pre-assigned groups.
3. Have a tape recorder for each group and let the group leader be responsible for operating it.

Make the assignment:

1. Tell the students that their task is to discuss attitudes, ideas, and values of grownups and young people in The Pigman and tell how they are similar to and/or different from those of adults and young people today. (school, life, parents, and others)
2. Encourage participation from each group member. Time: approximately 10-15 minutes. The teacher should circulate to observe use of guidelines for group discussions and good speaking skills.
3. At the end of the set time period, have the group leaders play portions of their tapes. Other students are free to make comments and engage in brief discussions.
4. Next, students should be ready to start the prewriting stage for their compositions about their personal values. Use the chalkboard to write down ideas generated by the class. The students' papers must discuss their values as they compare/contrast to those of John and Lorraine. They must consider whether or not values are important.

CLOSURE:

1. Review highlights of the group discussions.
2. Have students continue their work on their compositions.
3. Have students write a journal entry wherein they relate to John or Lorraine or Mr. Pignati.
4. Make the next assignment.

The Pigman by Paul Zindel

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FOCUS/REVIEW: Beginning the novel:
We will begin our study of a young adult novel entitled The Pigman by Paul Zindel. The main characters are Lorraine Jensen and Paul Conlan who are friends; each is a high school sophomore. You have been asked to read pages 1 through 25.

OBJECTIVE: To discuss point of view, characterization and foreshadowing.

TEACHER INPUT: Lecture
A. The novel is narrated in the first person point of view, and John and Lorraine narrate each chapter alternatingly.
B. Zindel's method of characterization is direct since John describes Lorraine's character, and Lorraine describes John's character. Generally, they agree with the description each gives of the other. However, Lorraine informs us that John often exaggerates about himself and about situations.
C. We see foreshadowing when John tells us that "Maybe we speeded things up a little, but you really can't say we murdered him."

GUIDED PRACTICE: Oral responses
A. Differentiate between first person and third person point of view using any example that you choose.
B. Use two adjectives to describe John's character.
C. Use two adjectives to describe Lorraine's character.
D. At this point of the exposition, do you feel that John and Lorraine literally caused the death of The Pigman?

INDEPENDENT PRACTICE: Written assignment to be turned in
A. Define point of view.
B. Define characterization.
C. Define foreshadowing.
D. Write an expository paragraph explaining how John and Lorraine made their initial contact with the Pigman.

CLOSURE: Statement by the teacher
John and Lorraine are high school sophomore and co-narrators of The Pigman. John hints of future troubles after they have begun a problematic relationship with Mr. Angelo Pignati.

FOCUS/REVIEW: Teaching the middle of the novel.
We have studied the exposition of a novel in terms of point of view, characterization, and foreshadowing. Are there any questions about the exposition? We will now focus on the middle portion of the novel.

OBJECTIVE: To examine the rising action of The Pigman.

TEACHER INPUT:
A. Check for understanding of the elements of plot.
B. Define and explain rising action.
C. Student teaching (questions prepared by the teacher and the student who will teach)
   1. Explain John's relationship with his parents.
   2. Explain Lorraine's relationship with her mother.
   3. Read the "snake quiz" and ask for answers.
   4. Ask who is the guilty one in the murder story--the wife, the husband, the lover, the boatman, or the assassin?

GUIDED PRACTICE: Answer questions on the handout

Handout Questions
1. Describe Mr. Pignati's physical features.
2. Why is Mr. Pignati called the Pigman?
3. Where does Mr. Pignati say that his wife is?
4. Where is Mr. Pignati's wife?
5. Who is Bobo?
6. What happened to Mr. Pignati in Chapter 10.

INDEPENDENT PRACTICE: Write an opinion paragraph explaining why John and Lorraine enjoyed having the Pigman as a friend.

CLOSURE: You have seen rising action begin when John and Lorraine meet with Mr. Pignati under false pretenses. John and Lorraine have returned to visit Mr. Pignati many times. Mr. Pignati has bought them gifts and taken them to the zoo. Mr. Pignati has had a heart attack. The action has risen to a point of high interest, but there is more action ahead, and the climax is yet to come.

FOCUS AND REVIEW: Teaching the end of the novel
We have studied rising action to a point where Mr. Pignati had a heart attack. Our focus now will be on continued action. You have been asked to complete the reading of the novel. Are there any questions?

OBJECTIVE: To study climax, falling action, and resolution.

TEACHER INPUT: Explain climax, falling action, and resolution.

GUIDED PRACTICE: Debate--six students--three on Team A--three on Team B (issues pre-arranged)

1. Team A - Lorraine had an internal conflict prior to the party.
   Team B - She did not.
2. Team A - Mr. Pignati began to "die a little" when he came home from the hospital and found his house in a "wreck."
   Team B - He did not.
3. Team A - Mr. Pignati never really forgave John and Lorraine for having the party.
   Team B - He forgave them. He was simply hurt.
4. Team A - If Bobo had lived, Mr. Pignati would have lived.
   Team B - He would have died anyway.

Small group discussions:

1. At what point does the climax occur?
2. Explain the falling action.
3. Explain the resolution.

INDEPENDENT PRACTICE: Write a journal entry expressing your views about one of the issues previously debated.

CLOSURE: Ask two students to make statements about the climax, falling action, and resolution. The climax occurred when Bobo and Mr. Pignati died. The falling action resulted when John and Lorraine experienced internal conflicts and flashbacks about Mr. Pignati's life and death. The resolution occurred when John and Lorraine realized that they would live with guilt because of the Pigman's death but that their lives would be what they made of them, "nothing more, nothing less."

Winning by Robin Brancato

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FOCUS/REVIEW: (after reading chapter 1)
Read the following passage from Stephen Crane's "The Blue Hotel."

> At last, Scully, elaborately, with boisterous hospitality, conducted them through the portals of the blue hotel. The room which they entered was small. It seemed to be merely a proper temple for an enormous stove, which, in the centre, was humming with godlike violence. At various points on its surface the iron had become luminous and glowed yellow from the heat.

Ask students which details appeal to the sense of sight and then ask which details appeal to the sense of sound. Ask what overall impression the details give of the blue hotel's room. Point out the passage which states that the stove was "humming with godlike violence." Does this detail indicate a cheery or a threatening atmosphere?

OBJECTIVES:
1. To identify descriptive passages which appeal to the 5 senses.
2. To discuss the contributions these details make to the overall effect of a piece of writing.
3. To identify the direction in which the description moves (ex., near to far, top to bottom).

TEACHER INPUT: The passage which we read at the beginning of class creates a vivid picture of a room in a hotel. Descriptive writing may also be used to describe a person or thing, as well as a place. Good description makes the reader feel that he can actually see the vivid scene created. The writer creates this vivid scene by appealing to sight, sound, smell, taste, and touch.

What two senses did the scene in the hotel refer to? (sound, sight) What specific words were used to appeal to these two senses? (enormous stove, blue, glowed yellow, humming). The details which the author selects are chosen to create an overall impression. For example, if you were going to write a ghost story, what details would you choose to create a scary effect? (Have students brainstorm for two or three minutes and write their ideas on the board. Next, identify each suggestion according to which of the five senses it represents. If any of the five senses has been left out, add these and ask for further suggestions. Direct students back to the passage from "The Blue Hotel.") We identified its overall impression as "threatening," mainly because of the stove "humming with godlike violence." In addition to the vivid picture and the overall impression, descriptive passages are also arranged

in an order which the reader can easily follow such as from general to specific or in a spatial order such as left to right, top to bottom, or near to far. (Pass out copies of the following description of a race track from Scolastic Composition, Level 5, pp. 26-27.)

> The infield is like the bottom of a bowl. The track around it is banked so steeply at the corners and even on the straightaways, it is like the steep sides of a bowl. The wall around the track, and the stand and the bleachers are like the rim of a bowl. And from the infield, in this great incredible press of blazing new cars, there is no horizon but the bowl, up above that cobalt blue North Carolina sky. "The Last American Hero." Tom Wolfe

Have students determine in what direction the description moves. (from bottom to top)

GUIDED PRACTICE: Have students turn to page two of Winning and read the last paragraph which begins "As Sister Marie went out...." Tell students to write down words which appeal to the senses, the type of senses to which they appeal, the overall impression of the paragraph, and the direction in which the paragraph moves.

INDEPENDENT PRACTICE: Assign pages 1-10 (Chapter 1) for homework. Students are to note one passage in the chapter which they feel contains good sensory details, identify the particular senses to which the passage appeals, and determine the direction in which the passage moves. Students' ideas will be shared in class the following day.

CLOSURE: Ask several questions to remind the students of what they have accomplished during the class period.

1. What must a passage appeal to in order to be considered descriptive? (The five senses)
2. What are some of the overall effects to which these five senses may contribute? (calm, terror, nervousness, etc.)
3. Why do you think it's necessary for a passage to move in a consistent direction? (aids in coherence)

FOCUS/REVIEW: (after completion of the novel)
Review the literary devices of plot, characterization, setting, point of view, and tone which have been taught in previous lessons.
OBJECTIVES:

1. To identify the theme(s) of Winning.
2. To discuss how the theme is illustrated through the other elements of the selection.

TEACHER INPUT: Distribute the chart entitled "Events Illuminating Theme" taken from American Literature (Scribner Macmillan, p. 853).

EVENTS ILLUMINATING THEME

Selection: "The Devil and Tom Walker"

Subject of Story: Tom Walker's bargain with the Devil

Characterization-Tom Walker's traits: Extremely miserly and greedy-so miserly he starves his horses and lives in what looks like bleak poverty. Although he has a moral streak (would not become a slave trader), he is pitiless toward those who owe him money.

Tom's wife's traits: Even greedier than he; obstinate, shrewish; quite willing to sell her soul to the Devil to gain riches.

Setting: Setting evokes feeling of gloom. Tom's "forlorn-looking" house with "air of starvation" is symbol of Tom's miserly, bleak existence.

Scene of meetings with the Devil: Swamp and dark woods ominous and foreboding, gloomy, full of quagmires, pits; quagmires are symbols of irrevocable doom.

Events-Conflicts: Refuses to sell his soul to spite his wife, who is anxious for him to do it. Then Tom's greed and pleasure at the Devil's having taken his wife overcome his reluctance.

Climax: He becomes rich, but as he gets old, becomes afraid. He becomes fanatically religious in attempt to cheat the Devil. His own greed tricks him into calling forth the Devil.

Resolution: The Devil appears and carries him off forever.

Point of View-Omniscient point of view: Narrator tells about all events and what the characters think and feel. Describes characters in detail so that we have very clear pictures of Tom, his wife, and the Devil.

Tone-Tone is simple, direct, with a slight touch of ironic humor, especially in description of characters. Tone conveys sense of inevitability; Tom cannot change the consequences of what he has done.

Have the students use the chart for "The Devil and Tom Walker" to discuss theme. Ask for ways the characterization, setting, events, point of view, and tone illustrate the theme that greedy people cannot escape the consequences of their greed.

GUIDED PRACTICE AND INDEPENDENT PRACTICE Students apply the skills learned to analyze the theme of Winning. They write down the theme of Winning and give five ways the elements of the story support the theme.

CLOSURE: Review the important characteristics of plot, character, setting, point of view, and tone by asking students to define each with appropriate examples from the novel. Also, ask for a definition of "theme" and what it is in Winning.

FOCUS/REVIEW: (after completing chapter 11)
Review the previous day's lesson. Asks students what kind of person Gary Madden, the main character, is. Then ask students to describe Ann Treer.

OBJECTIVE: To recognize the four methods by which an author reveals characters.

TEACHER INPUT: Show the filmstrip Character from Literary Elements (Spectrum Educational Media, Inc.) or another suitable filmstrip on characterization. After the class views the filmstrip, present additional examples of the four methods of characterization. Discuss with the class how a character is revealed, whether through his words, his actions, through what other characters say, or through the reactions of other characters.

GUIDED PRACTICE: Distribute a worksheet containing passages from the novel which reveal aspects of Ann Treer's character. Monitor the students as they identify (1) what type of character development is being utilized and (2) what aspect of Ann Treer's character is being revealed.

INDEPENDENT PRACTICE: Have students complete a worksheet similar to the one on Ann Treer, using Gary Madden as the character being revealed.

CLOSURE: Review the worksheet on Gary Madden with the class, reminding them of the four methods of characterization.

Where the Red Fern Grows by Wilson Rawls

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FOCUS/REVIEW: (Before reading Where the Red Fern Grows)
For most of the literature we have read, we have talked about it by making comparisons and relating the events. Another useful way for reading and writing about literature is through using the double entry notebook. As we read the novel Where the Red Fern Grows we will use this method of analysis.

OBJECTIVE: To learn what is meant by the double entry notebook so that it can be applied to the novel.

TEACHER INPUT: The double entry notebook will allow you a chance to develop a dialogue with your literature. To make the double entry notebook, you will need to divide several sheets of paper by drawing a line down the center. Use a ruler to make a straight line. At the top on the left side write Note-Taking. On the right side, write Note-Making. On the side that you have Note Taking, you may include quotes from characters, action, or whatever triggers your imagination at that point in the story. After taking notes from the text, you will then respond to what you wrote. On the reacting side of the notebook, you can go beyond the text and your original responses by questioning or criticizing them and relating them to other things you know, think, and feel. The important thing is to get a dialogue going, both with the texts and with your own responses. When you read, try to think of the words on the page as the voice of the person with something to say and a particular way of saying it. This is a good way to improve your reading. It can also stimulate your thinking and enhance your powers of observation.

GUIDED PRACTICE: Help students set up their notesbooks for the double entry. Show them an example.

INDEPENDENT PRACTICE: Students begin reading, note-taking, and responding in their notebooks. Begin with Chapter II. Monitor carefully to make certain that students understand the process.

CLOSURE: Today I introduced you to a way to get the most from your reading. It is called double entry because on your paper you have divided it into two sides; on one side you take notes from the text and on the other side you respond to the notes in your own way.

FOCUS/REVIEW: (Introductory lesson for Where the Red Fern Grows)
Review the literary techniques of a novel. Compare the action in a novel with a recent movie most of the students have seen. Talk about the setting, characters, plot, conflict, etc.

OBJECTIVES: Today we want to begin the novel Where the Red Fern Grows. As we read the novel, we want to get in the same frame of

mind that you find yourselves when you are watching a movie. Try to picture the setting and the characters as you read.

TEACHER INPUT: Read all of Chapter I aloud to the students. Chapter I tells how Rawls' memories were renewed when he befriended a hound dog who was caught up in a dog fight. He took the dog home, nursed his wounds, fed him, and set him on his way.

GUIDED PRACTICE: Allow students to share some of their experiences with animals.

INDEPENDENT PRACTICE: Write about the experience you shared or one you listened to. Be sure to state clearly what the experience is. Include who, what, when, where, and why in your paper. Proofread carefully.

Share your writing in your working group. Pass papers in.

CLOSURE: Reading a novel can be as enjoyable as watching a movie version provided that we allow our minds to visualize the characters, setting, and action as if we were watching the film version. Many good stories can develop from the experiences that we have.

FOCUS/REVIEW: (During the reading of Where the Red Fern Grows) Much of what we know about our past can be told to us by our grandparents, parents, and others in our communities who have lived for many years. Much of what they can tell you will seem unbelievable. I am sure that you have heard your parents mention things they did when they were children and that they seemed too incredible to believe.

We want to begin a lesson today that will not only add to your knowledge of the past, but will also help you understand what life was like for Billy, a poor country boy. Each of you should interview at least one senior citizen and bring back your findings on what life was like for him/her as a boy/girl.

OBJECTIVE: To prepare a questionnaire to use to get some of this hidden information from senior citizens.

TEACHER INPUT: Present to the students information on developing the interview.

1. Purpose
2. Choice of person
3. Knowing what to ask
4. Note taking

GUIDED PRACTICE: Students, in their working groups, prepare a list of five questions for the questionnaire. Group leaders share the types of questions formed by each group for comparison and possible duplication.

INDEPENDENT PRACTICE: Students practice doing interviews, using the questions from their list.

CLOSURE: In order to learn what it was like to be a child in the country 55 to 75 years ago, we need a list of questions, a note pad, and a person who lived during that time. Interviewing is not easy. There is quite a bit of preparation involved. You need to keep in mind your purpose and remember to take notes.

While reading the novel, apply your questions to Billy. Ask him, "What was life like 55 to 75 years ago to a poor country boy?"

MORE YOUNG ADULT NOVELS

Magorian, Michelle. GOOD NIGHT, MR. TOM. Harper, 1982. $11.89. An old hermit and an 8-year old abused child change each other's lives to joy and love in this story of World War II England.

Mason, Bobbie Ann. IN COUNTRY. Harper, 1985. $15.95. Sam tries to understand her Uncle Emmett and her deceased father and each man's relationship to the Vietnam War while on a pilgrimage to the Vietnam War Memorial in Washington, D. C.

Matsubara, Hisako. CRANES AT DARK. Doubleday/Dial, 1985. $15.95. The changes which World War II and the Americans brought to a Japanese family, particularly their 10-year old daughter, are revealed in this novel told from the Japanese perspective.

Mayne, William. DRIFT. Delacorte, 1986. $14.95. Rafe finds himself attracted to an Indian girl who believes the bears were her people; but an encounter with a hungry bear in the wilderness almost leads to tragedy.

Mazer, Harry. THE ISLAND KEEPER. Delacorte, 1981. $13.95. (pb. Dell, $2.50). Cleo Murphy learns to accept and even like herself during a self-imposed exile to a Maine island that almost turns to disaster.

All Together Now by Sue Ellen Bridgers

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FOCUS/REVIEW: (Introductory lesson for All Together Now by Sue Ellen Bridgers for more academic students)

Place an individual copy of the book wrapped in plain paper or enclosed in a bag on each desk. Announce that at a given signal each student is to open the package.

OBJECTIVES:
1. To introduce the book by establishing the historical and geographical settings.
2. To review the use of reference sources.

TEACHER INPUT:
1. Introduce the activity.
2. Present the objectives.
3. Direct the students to find taped under each seat an alphabet letter which will determine the group with which the student will work.
4. Assign task or research to each group.
   a. Draw a map including South Carolina, North Carolina, Virginia, and Washington, D. C. Locate Charlotte, Greensboro and Fort Jackson.
   b. Draw a map of Korea and enough adjoining territory to fix its location in mind.
   c. Determine years, situation, and nations involved in the Korean War.
   d. Find the identity of Pee Wee Reese, Jackie Robinson, Joe Garagiola, Stan Musial, Duke Snyder, Ted Williams, Gil Hodges, and Ralph Kiner. Identify the Dodgers and the Pirates. Locate Crosley Field and Yankee Stadium. Supply various reference materials (encyclopedias, atlas, sports encyclopedias, 50's magazines, and books about the 50's).
5. Secure recordings/tapes of the following songs:
   a. "Side by Side"
   b. "Carolina in the Morning"
   c. "It Had to be You"
   d. "O Promise Me"
   e. "You Made Me Love You"
   f. "Tennessee Waltz"

GUIDED PRACTICE: Assist each group in preparing presentations of information concerning assigned topic/topics.

INDEPENDENT PRACTICE: A spokesperson for each group presents on large posters the information gathered concerning the assigned topic. While maps, reports, etc. are posted on the bulletin board or wall, play recordings/tapes of the songs listed above.

CLOSURE:
1. Instruct students to keep any information gathered during this lesson for a later assignment.
2. Assign students to gather further information concerning this period by interviewing grandparents or friends who remember events mentioned today. Borrow high school yearbooks of the 50's and share them with classmates.

FOCUS/REVIEW: (Follow-up lesson for more academic students after completing the novel)

Ask students to brainstorm important events mentioned in the book. List on the chalkboard world events, sports events, social events, local happenings, movies, music, and weather. (Remind class of research done for the introductory lesson.)

Pose the following hypothetical situation: What would appear in a local newspaper if all these events occurred so as to be reported in one edition?

OBJECTIVES:
1. To review events in the novel.
2. To write various types of journalistic material.

TEACHER INPUT:
1. Guide the brainstorming and then let students prepare imaginary classroom newspaper.
2. Organize groups (one group for each section/page of the newspaper; or let each group produce a complete newspaper, or let each student produce a newspaper).

GUIDED PRACTICE: Assist each group to organize tasks within that group. Mention possibilities or ask questions to evoke ideas. (Front page articles: Korean War, polio epidemic, Truman-MacArthur, Conflict, closing of Tutoni's Spaghetti House, Possible closings/quarantines, alderman's meeting. Social items: wedding, Casey's visit, Jane's dinner parties. Sports accounts: baseball games, racing, fishing, gameroom. Editorials: Truman-MacArthur affair, aldermen's decision on sewer system, Korean War, dress code at schools, Dewayne's roaming, fight at race track, Hazard's tent, the closings. Movie advertisements: I'd Climb the Highest Mountain starring Susan Hayward; King Solomon's Mines. Weather: storm last night, hot. Advertisements: saddle oxfords, lumber yard, game room, seamstress, race track -- admission 30 cents, pop 5 cents, peanuts 15 cents. Include pictures.)

Discuss revisions and final drafts in groups.

INDEPENDENT PRACTICE:
1. Write articles.
2. Lay out pages.
3. Assemble newspaper.

CLOSURE: If each group produced one section, share that section, assemble the newspaper, and publish it. If students produced individual newspapers, exchange them and allow time to read the paper/papers. (The same could be done if each group produced an entire paper.) Display all papers.

FOCUS/REVIEW: (A book-length lesson for slower students)

May I introduce you to some very important people? (Write names on the board as they are introduced.)

Ben and Jane Flanagan
Their son, Taylor
Their granddaughter, Casey
Her dad, David Flanagan
A neighbor, Dewayne Pickens
His brother and sister-in-law, Alva and Marge Pickins
Ben's ole' friend, Hazard Whitaker
Jane's ole' friend, Pansy
Taylor's friend, Gwen

OBJECTIVES:
1. To learn the names of the characters in the book.
2. To recognize personal qualities of each character.
3. To understand relationships established between or among the characters.

TEACHER INPUT:
1. Supply each student with a copy of a coloring book of the novel's characters that you have prepared. (See drawing at end of lesson.)
2. Direct students to identify the characters and pictures as they are introduced in the novel. (If you did not prepare the coloring book, ask students to draw pictures of the characters as they are introduced.)
3. Color the character and write a character sketch describing qualities observed in each character and relationships established between and among characters.

GUIDED PRACTICE:
1. Refer students to the first two paragraphs on page one. Instruct them to read silently while the teacher reads aloud. (Read the first paragraph and sentence one of the second paragraph.)

2. Direct the students to find grandfather in the coloring book (or to draw grandfather in their coloring book). Label his name and color the picture. Wait until you learn something about him to write the paragraph describing his qualities and relationships.

INDEPENDENT PRACTICE: Continue to identify characters. Label the name, color the picture (and/or draw the picture) and write a description of each one as you meet the character in the book.

CLOSURE: When the coloring book has been completed, share insights of character traits and discuss your favorite character.

MORE YOUNG ADULT NOVELS

Mazer, Harry. THE LAST MISSION. Dell, 1981. $2.50. Fifteen-year old Jack Raab lies his way into the Air Force and becomes part of a bomber crew sent to England during World War II.

McKinley, Robin. THE HERO AND THE CROWN. Greenwillow, 1984. $11.75. After creating an ointment which protects the skin from dragon fire, Aerin attempts to save her father's kingdom by stalking the Black Dragon to his death.

McKinley, Robin. IMAGINARY LANDS. Greenwillow, 1986. $11.75. An anthology of fantasy stories compiled by Robin McKinley.

Michaels, Barbara. BE BURIED IN THE RAIN. Atheneum, 1985. $15.95. A love-filled, but terrifying childhood is remembered as medical student Julie Newcomb returns to nurse her grandmother in her southern mansion.

Anne of Green Cables by L. M. Montgomery

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FOCUS/REVIEW: (after reading Chapter 1 of Anne of Green Gables) Based on the class's study of literature and on your observations in daily life, ask students to discuss the extent that they agree or disagree with the following statement: "Man is man regardless of his place in time. Society makes the difference."

A. The students should discuss this idea in small groups.
B. The students should compile numerous examples of the universal traits of man (love, hate, pride, courage, ambition, honor, etc.).
C. Note that although the characters in Anne of Green Gables may not live in the same type surroundings we do, they are similar to the people we are around each day.

OBJECTIVES:
1. To develop an understanding of the methods that an author uses to develop character (narrator's comments, character's thoughts, actions, and environment).
2. To explain that an author selects details to make a character positive or negative.

TEACHER INPUT:

A. Traits and motivations of people are revealed in novels in much the same ways as they are revealed in life. How is a person's character revealed to us? How do we form opinions of others? (Be sure to bring out comments made by others, the actions of people, and the influence of environment or surroundings. Several examples of each should be given. Role play may be used to illustrate.
B. The students should be aware that in addition to these methods, a character's thoughts may be used to develop character in a novel.
C. Which method do you feel is the best indication of character? Why? (Most students will probably agree that thoughts are.)
D. Also, an author selects details to influence a reader's reactions to a character. Usually a character will not be totally negative or positive because he has both good and bad traits. (The teacher needs to explain positive and negative responses. The words sympathetic and unsympathetic may also be used.)

GUIDED PRACTICE:

A. Is your reaction to Rachel Lynde positive or negative? What do you like or dislike about her? Be sure to consider her thoughts, actions toward others, their treatment of her, and the narrator's comments. (Answers will vary. Students should consider such details as the following:
   1. Narrator's comments: "...not even a brook could run past Mrs. Rachel Lynde's door without due regard for decency and decorum..." (p. 1)
   2. Rachel's thoughts: "Mrs. Rachel felt that she had received a severe mental jolt. She thought in exclamation points. A boy..." (pp.5-6)
   3. Her reaction to Matthew Cuthbert's being dressed up.
   4. Marilla Cuthbert's reaction to her visit.

B. Describe the setting. When and where does the story take place? What clues establish the setting?

C. Does the setting influence Rachel's character? Explain.

D. Are there people in your community similar to Mrs. Rachel?

E. What is your reaction to the following minor characters?
   1. Thomas Lynde-"Thomas Lynde, a meek little man whom Avonlea people called 'Rachel Lynde's husband,' was sowing his late turnip seed..." (p. 2)
   2. Matthew Cuthbert-"...he was the shyest man alive and hated to have to go among strangers or to any place where he might have to talk." (p. 3) "Mrs. Rachel Lynde did not call living in such a place (Green Gables) <u>living</u> at all." (p. 3)
   3. Marilla Cuthbert-She "swept her yard over as often as she swept her house." (p. 4) "She looked like a woman of narrow experience and rigid conscience, which she was, but there was a saving something about her mouth which if it had been ever so slightly developed, might have been considered indicative of a sense of humor." (p. 5)

F. Which one of these minor characters is most realistic? Why?

INDEPENDENT PRACTICE: Write a paragraph using one of the following topics: Mrs. Rachel Lynde is a positive (sympathetic) character or Mrs. Rachel Lynde is a negative (unsympathetic) character. Give two reasons to support your topic. Be sure to give details to support each reason.

CLOSURE: Our reaction to a character is based on his actions, his thoughts, other people's comments, and his surroundings. In order for us to identify with him, he has to have goals, dreams, and interests that relate to all people.

FOCUS/REVIEW: (after reading Chapters 15-17)
The chief conflict of chapter 14 centered on Marilla's reaction to her belief that Anne had lied about stealing a brooch. Her decision to punish Anne by making her stay in her room until she confessed was a direct result of Marilla's valuing honesty. Anne's confession was a direct result of the great importance she placed on friendship and ice cream. Other decisions of characters emphasized their personal values. Today's lesson deals with the influence of values in directing a person's life.

OBJECTIVES:
1. To demonstrate how making decisions is based on values.
2. To generate ideas and supporting details.
3. To exchange ideas that generate contrasting values.
4. To make students feel comfortable when expressing ideas in small groups.

TEACHER INPUT AND GUIDED PRACTICE: A character makes decisions based on what he considers important. Sometimes conflict arises because a person has conflicting values within himself. For example, a person values honesty over whether to cheat on a test or make a low score. In addition, a person's values may contrast with another person's values. (To show the importance of values in decision making and the difficulty of giving priority to individual ones, do the following activity:)

A. Divide the class into groups of five. Give each student a copy of the activity. Read the instructions and answer questions. Allow fifteen minutes for discussion.
B. Rank each of the values listed below in the order in which you feel they are important. Rank from highest to lowest in importance until all values are ranked. State your position as logically as you can. Think of reasons for your decisions. The group should then reach consensus on one final ranking. (Remind students that any reason for a value being ranked as important can serve as a topic sentence. The examples in support of a reason are the development or proof for the topic sentence. Asking a question and gathering ideas from experience are directly related to writing.)

_____pleasure
_____wisdom
_____love
_____self-respect
_____loyalty
_____beauty
_____work
_____creativity
_____obedience
_____family stability
_____happiness
_____honesty
_____fairness
_____morally acceptable behavior
_____pride

C. After fifteen minutes, the entire class may discuss questions similar to the following:
   1. What value was the easiest for the group to rank? Why?
   2. What value was the most difficult to rank? Why?

D. The choices of characters in Chapters 15-17 are based on similar values. Give the value behind the following decisions made by characters:

   A. Anne and Diana's decision to go to school by Lover's Lane and Willowmere
   B. Anne's not liking the teacher because he helped Prissy Andrews
   C. Marilla's concern that Anne was "a good girl" at school
   D. Diana's saying being smart was better than being good-looking
   E. Anne's ignoring Gilbert Blythe after he called her "carrots"
   F. Anne's feeling insulted when she had to sit with Gilbert
   G. Anne's refusing to go back to school for a while
   H. Think of one decision a character makes in Chapter 16. What choices did he have? What values influenced his decision? Would another character have acted the same way?
   I. In Chapter 17 Anne returns to school and is very studious. Why do you feel she returned to school?

E. Divide the class into two groups. Give a debatable topic such as "Anne has excessive pride." One group should be prepared to debate the idea that she does and one that she does not. Each student should have specific details.

CLOSURE: Whether a character is conscious of it or not, his life is molded by his strong beliefs in specific principles. The importance he places on certain values determines his path in life.

FOCUS/REVIEW: (after reading Chapters 36-38)
Chapter 35 dealt with Anne's life at Queen's. Anne had been an excellent student while living at home, and she continued to excel in the new school. Also, the competition between Anne and Gilbert continued even though neither would admit openly the importance of the other. Although many other things in the lives of the characters remained constant, there were changes in the beliefs and attitudes of many. Today's lessons will focus on the change or failure to change in characters.

OBJECTIVES:

1. To show that characters change in some ways but do not in others.
2. To distinguish between static and dynamic characters.

TEACHER INPUT: Basically characters fall into two types, static and dynamic.

A. A static character remains the same throughout the story. Sometimes an author's purpose is to show that a character can't change. For example, a character may not change his desire for something and will die fighting for a cause as a result.
B. A dynamic character changes. He may reform, he may come to see a person in a different way, his understanding of a person may change, he may mature, or he may no longer expect others to do his work but assumes responsibility himself.
C. To illustrate these two terms, have students role-play and then discuss the role play. You may use scenes from the novel or general ideas for role play. In either case, the details should be mainly improvisation. The following ideas may be used:
    1. An angry mother waiting late at night for a son to return home from a party
    2. A high school student trying to calm an upset parent over low grades on a report card
    3. A patrolman giving a woman a ticket for speeding
    4. Matthew's attitude toward Anne the first time he met her and took her home
    5. Anne's attitude toward Gilbert when he made fun of her hair
    6. Anne's attitude toward Diana as expressed in the scene with Diana after Anne returned home from school
    7. Anne's attitude toward Marilla when she found out Marilla was thinking about selling the farm
D. Discuss such questions as the following:
    1. Is there a change in the importance of one character to another?
    2. Does the person's attitude toward a friend, a disease, or a girl change?
    3. Does the character begin to resent, regret, or accept a person or thing?

GUIDED PRACTICE: First, analyze the last three chapters of the novel for change of character. Then allow students to discuss other changes. The following may be used to begin the discussion:

A. At the commencement, Matthew and Marilla "were there, with eyes and ears for only one student on the platform- a tall girl..." (p. 289)
B. "Well now, I'd rather have you than a dozen boys, Anne...it wasn't a boy that took the Avery scholarship ...it was a girl-my girl..." (said Matthew, p. 293)

C. "It was the last night before sorrow touched her life, and no life is ever quite the same again when once that cold, sanctifying touch has been laid upon it." (p.293)
D. Marilla's being strict and sometimes harsh with Anne
E. Marilla's not being able to express her feelings openly
F. 1nne's love for Matthew and Marilla
G. Anne's concern for personal beauty
H. Anne's love of formal education
I. Anne's desire for the Avery scholarship
J. Anne's love of Green Gables
K. Gilbert's feeling toward Anne
L. Anne's feelings toward Gilbert

INDEPENDENT PRACTICE: You may wish to assign a project to students based on ideas similar to the following. Give the students more than one day to complete the assignment.

A. Draw a map locating key places in the novel.
B. Design a newspaper based on important events in the novel. Include news items, human interest stories, letters to the editor, editorials, feature columns and departments, advertisements, deaths, etc.
C. Be a character in the book and review some of the most interesting experiences that happened to that character. Student may wear a costume suited for the character if he gives his presentation orally.
D. Let several students convert a scene from the novel into a play. They should perform the scene before the class.
E. Give a television show in which someone interviews two or three characters from the novel.
F. Write a biography of one of the characters. Discuss such points as his background, how others feel about him, his philosophy, his goals and ambitions, and his physical appearance.
G. Based on character development in the novel, write a letter from one character to another.
H. Select several meaningful quotations from the novel and explain them.
I. Select at least five vocabulary words and explain them in context.
J. Prepare a poster of several symbols and key places in the novel. Be able to explain poster to class.

CLOSURE: The individuality of a character is developed through his unique responses to situations and people. What happens is not nearly as important as the person to whom something happens. Someone with less sensitivity to nature and to people than Anne would not have loved the life offered at Green Gables as she did.